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ABSTRACT

The second session of the January conference on Contemporary Elementary and Middle School Physical Education was devoted to over 35 workshops and demonstrations of games and sports that could be used by teachers with their classes. Emphasis was placed on the development of individual skills, physical fitness through sports, and noncompetitive games. Position papers were also given on movement education, mainstreaming, young people and drugs, self defense as a means to achieve self assurance, outdoor education program ideas, public school legislation, and student motivation. Various programs among classes, schools, and school districts are described. Activities demonstrated included dance, gymnastics, drama, track and field, golf, orienteering, basketball, weight training, and fencing. (JD)

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Contemporary Elementary and Middle School Physical Education Conference

January 15-17, 1981
Georgia State University, Atlanta

Proceedings
Friday, Activity and Position Paper Sessions
Edited by Margaret A. Jones

Sponsored by the
Georgia State University Department of Health,
Physical Education, Recreation, and Dance

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FRIDAY PROCEEDINGS
TABLE OF CONTENTS

THE WORLD OF STRIKING SKILLS A K-8 PROGRESSION - Bob Moore..... F-1

MAINSTREAMING IN THE "EVERY CHILD A WINNER" PROGRAM - (K-6)
Martha Owens, Susan Rockett F-2

WINNING THROUGH COOPERATIVE GAMES - Terry Orlick F-4

INTRODUCTION TO SQUARE DANCE (K-3) - Mary Womack F-8

A FAIRYTALE F-17

LAKE HARBIN SQUARE DANCERS - Sue Jones, Luther Satterwhite F-19

CLOGGING FOR FUN AND FITNESS - Birdie Bell F-20

LEARNING THROUGH DANCE - Joanne McGhee F-24

RAPID RHYTHMS IN A CROWDED CLASSROOM (K-6) - Mrs. Mary Wright,
Mrs. Patsy Howell, Mrs. Carolyn Sapp F-26

SHOEBOX ROCK - Billy E. Gober F-30

MOVEMENT SKILLS AND THE AFFECTIVE BEHAVIOR OF YOUNG CHILDREN -
Wenda D. Johnson F-31

FUN IDEAS FOR MOTOR PERCEPTION (K-3) - Laurie D. Hatler F-31

FITNESS FOR KIDS: KNOWLEDGES, ATTITUDES, SKILLS (K-8) -
Tom and Laraine Ratliffe F-33

AEROBIC ACTIVITIES USING THE JOGGER (3-8) - Martha L. Reynolds F-37

CAN'T, NEVER COULD IN STUNTS AND TUMBLING - Dwight M. Ellenburg F-39

AFTER-SCHOOL GYMNASTIC PROGRAM IDEAS - Camille McElroy F-42

THE YOUNG GYMNAST - BEGINNING TUMBLING AND USE OF GYMNASTIC APPARATUS -
(4-8) - Sharon F. Tucker F-43

TEACHING PHYSICAL EDUCATION TO DISADVANTAGED STUDENTS ... WHO IS IN
CONTROL? (3-5) - Rick Kobel F-45

PREPARATION OF "NORMAL" STUDENTS FOR MAINSTREAMING SPECIAL STUDENTS
IN PHYSICAL EDUCATION (K-8) - Charles V. Daniel F-47

TRACK AND FIELD MINI-UNIT: MAKE IT PAINLESS (4-8) -
Joseph B. Boland and Fred Nielsen F-49

PLANNING, CONSTRUCTING, AND IMPLEMENTING PLAYSCAPES (K-5) -
Tom Trimble and Larry Stueck F-51

TABLE OF CONTENTS CONTINUED

AFTER-SCHOOL PHYSICAL EDUCATION: THE EXTENDED DAY PROGRAM (4-7) - Scotti Hull F-52

FRISBEE IDEAS: (4-8) - Dexter Mills F-53

TWO, FOUR, AND EIGHT SQUARES - Otto H. Spilker F-53

MODIFIED GOLF ACTIVITIES FOR MIDDLE SCHOOL STUDENTS - Gene Godfrey F-56

FENCING: YOU CAN TEACH IT WITHOUT EQUIPMENT (4-8) - Joseph A. Kraseves F-57

HOW TO DEVELOP A CURRICULUM GUIDE FOR CLASSROOM TEACHERS: MOVEMENT EDUCATION IN THE ELEMENTARY SCHOOL (K-7) - Bettye M. Prescott, Jolyn DeLauder, Arlene Beaver, and Janice McWilliams F-59

PRE-FIELD ORIENTEERING SKILLS FOR ELEMENTARY SCHOOL CHILDREN - Betty LeBlanc F-61

GONE FISHING (6-8) - Sarah S. Jones F-63

HIT AND GIGGLE: A LEARNING PHASE OF TENNIS (6-8) - Elsa M. Heimerer F-75

NEW APPROACHES TO TEACHING TRADITIONAL SPORTS IN PHYSICAL EDUCATION CLASSES -- USING BASKETBALL - Dr. Jack Hustlar F-75

BASKETBALL/WEIGHT TRAINING UNIT IDEAS FOR LARGE GROUPS (4-8) - G. Michael Norman F-75

DEMONSTRATION: FOURTH GRADE CHILDREN FROM JOSEPH T. WALKER SCHOOL Rick Kobel, Director F-77

FITNESS ACTIVITIES OF THE HAP PROJECT (4-7) - Jo Jackson F-77

STEPPIN' OUT - AFTER-SCHOOL DRAMA IDEAS (4-7) - Lorraine Molock Beal F-79

OTHER PRESENTATIONS TO BE GIVEN FRIDAY F-80

THE WORLD OF STRIKING SKILLS: A K-8 PROGRESSION

Bob Moore
Cobb County Schools - Marietta, Georgia
Health and Physical Education Coordinator

The purpose of this presentation is to acquaint teachers with ways to motivate youngsters to learn striking skills in an effort to enhance their continued interest and participation in activities involving such skills. To facilitate this goal it is essential that the program of striking experiences follow a success-oriented approach as follows:

1. Activities must be developmentally appropriate-to aid youngsters in establishing a realistic concept of their abilities.
2. Tasks must be challenging-to help young people learn more about their body, themselves, and the thrill at successfully overcoming a challenge.
3. The striking skills must be well-sequenced-it is crucial in determining a child's sense of success or failure.
4. Teachers must help youngsters establish reasonable goals for themselves-their feelings of success depend upon the intent they feel they have reached some goal and not upon the absolute score obtained.
5. Teachers must communicate their expectations through positive encouragement-a smile, a pat on the back, or praise for a job well done.

Striking skill progressions appropriate for grades K-8 fall into four catagories-all important to early and continued success. Specific equipment, court dimensions and skills are discussed relative to the following:

1. Striking implement progression
2. Ball progression
3. Court size progression
4. Striking skill progression

Teaching points must be based upon knowledge of the striking pattern development in young people. Implications concerning the following principals are discussed:

1. Gross motor skill development versus fine motor skill development.
2. Kindergarten and 1st grade youngsters are still in the initial striking stage-facing target, no trunk rotation, forearm chopping movement.
3. In the second stage forearm swing is replaced by whole arm movement, and some trunk rotation.
4. The mature pattern contains weight transfer in the direction of the hit, trunk rotation, and the strike.

Specific hand striking games, paddle games, and activities using a bat or stick are highlighted with audience participation to demonstrate effective progressions, and teaching points. The games themselves are secondary in importance and should serve only as a tool to enhance the learning process and stimulate continued interest on the part of students in striking activities.

MAINSTREAMING IN THE "EVERY CHILD A WINNER" PROGRAM (K-6)

Martha F. Owens, Project Director
Susan B. Rockett, Program Director
Ocilla, Georgia

The Every Child A Winner program design provides developmental movement experiences for children centered on themes of space awareness, body awareness, quality of body movement, and relationships. These themes are taught through creative games, creative dance, and educational gymnastics. Competition is found in the program only when child-designed. The project slogan, "Every Child A Winner," finds expression through the discovery learning approach to teaching movement. Students are encouraged to reach their personal potential, and "winning" occurs as each child does his or her best.

This presentation will focus on some of the specific areas affecting mainstreaming in the Every Child A Winner Program. Specific information will be presented on the physical environment, the teaching method, attitudes, materials pace of instruction, awards and rewards, the physically handicapped and kinesthetic awareness, responsibility oriented physical education classes, and learning channels. The above topics will be covered through lecture, audio-visuals and audience participation.

The Every Child A Winner program, a federally funded movement training program, is a member of the U.S. Office of Education's National Diffussion Network of innovative and exemplary programs. Currently, operating in 33 states the Virgin Islands, and Canada, the project has been widely acclaimed as an answer to Title IX and P.L. 94-142 requirements. The project is also approved for Title IV C replication grants. Hundreds of schools adopting the program have already received finanical assistance through this source.

Learning Without Labels

Strange how your words for me, Make me into what you see.....

A real challenge for today's educator is providing mainstreaming experiences in physical education for special children.

Can you meet the challenge without spotlighting the gifted and humiliating the handicapped? The Every Child A Winner Program may be your solution.....

Every Child A Winner is a non-adaptive physical education program. By careful and consistent assessment of techniques, equipment and child response, Every Child A Winner provides daily success experiences in movement for every child. The program encompasses every area of exceptionality, providing a complete and natural approach to teaching movement education to all elementary children.

Every Child A Winner believes special students have a deep need for success experiences as a buffer against the familiar failure cycle. A comfortable physical setting is provided, allowing children to manipulate space and equipment to suit their needs, without calling attention to exceptionalities. Teaching techniques of guided discovery and problem solving allow each special student to function fully in a regular class.

Every Child A Winner believes the key to peer acceptance lies in teacher acceptance. Thus careful inservice and training are provided to help the teacher develop an accepting learning experience for all students - especially the gifted and handicapped.

Every Child A Winner provides challenging movement tasks for all students, leading to accomplishment of specific objectives; yet extended time for individual skill development is allowed as part of the regular teaching process. The exceptional child is neither spotlighted nor humiliated.

In an Every Child A Winner lesson, all movement tasks are posed as questions. The child receives the stimuli, internalizes it, comes up with an appropriate response. Decision making ability, creativity and self-responsibility are the natrual outcomes. These are vital in the development of social and coping skills in all children, but especially important for the exceptional child at both ends of the spectrum.

Every Child A Winner reinforces a child's natural desire to move effectively. No adult imposed ribbons and trophies are needed. Fitness improves with no "failures". Students are physically and mentally prepared through child-designed games, dances and gymnastic sequences for the challenges of athletics and recreational activities.

With an understanding of their own movement capabilities, and a positive acceptance of their own potential, children reap the ultimate reward: Feeling Good about themselves and the world which they inhabit.

If you think the Every Child A Winner program is the solution to your mainstreaming concerns, please contact: Every Child A Winner, Box 141, Ocilla, Ga. 31774, 912-7098, for the following services and products:

EVERY CHILD A WINNER - 16 mm, 13 1/2 minute film. Produced by Charles Holbrook on project site. Sponsored by AAHPERD-PEPI. Order from NEA Sound Studios, 1201 Sixteenth Street, N.W. Washington, DC 20036.

EVERY CHILD A WINNER WITH IMPROVISED PHYSICAL EDUCATION EQUIPMENT. - Booklet deals with details of cost, construction of field-tested equipment. Order from ECAW, Box 141, Ocilla, Ga. 31774.

EVERY CHILD A WINNER .."a practical approach to movement education." Guide for teachers, contains rationale, lesson plans, book list, etc. Order from ECAW - Guide, Box 141, Ocilla, Ga. 31774.

EVERY CHILD A WINNER - LESSON PLANS - a movement education curriculum for today's child. Order from ECAW, Box 141, Ocilla, Ga. 31774.

Mimeographed Materials - Basic history, descriptive information on project. Includes order blanks for improvision booklet, guide, lesson plans. Order from ECAW, Box 141, Ocilla, GA. 31774.

WINNING THROUGH COOPERATIVE GAMES

Terry Orlick, University of Ottawa, Canada

> Man unlike the animals, has never learned that the sole purpose in life is to enjoy it.

We live in an increasingly complex and sometimes frightening world, in which the quality and harmony of our lives is becoming more and more dependent on our ability to be cooperative and empathetic. In searching for a better tomorrow, the learning and refinement of cooperative social interaction is perhaps the most important and valuable lesson of all.

Many advanced models of positive interdependent living can be found in technologically primitive societies. However, it is only recently that psychologists and educators have been making headway in implementing interdependent learning modes with children in contemporary Western society. Sherif (1956) and Aronson (1972, 1975) were pioneers in demonstrating how interdependent learning could be used successfully to promote cooperation and mutual attraction among American children. I have extended this concept into the realm of play and games.

Play and games have great potential for helping children to learn about themselves, about others, and about how to cope constructively with the world. The play world is the child's natural medium for personal growth and positive learning. The littlest people are the most playful players. They are the masters of this magic realm. They play the most and are most influenced by play. Their play is both real and unreal, serious business and sheer fun. It is everything and nothing. In the final analysis, it signifies nothing less than how they will be in this world.

Play is a place of being and doing rather than a place of seeing and viewing. Long before there were schools, there was play. Long after schools cease to exist, there will still be play. As a medium for positive social learning, play is ideal because it is natural, active, and highly motivating for most children. Players are continuously in the process of acting, reacting feeling, and experiencing. Play when approached in a sensitive and thoughtful way, is a beautiful medium for bringing people together.

Cooperative Games

I have attempted to create a series of children/s games that are completely cooperative. Children play with each other for common ends rather than against each other for mutually exclusive ends. The games are designed so that cooperation among players is necessary to achieve the objective(s) of the game. Let me cite one example of the principle: As part of a class project, one of my graduate students (who teaches sixth grade) recently tried a game called Cooperative Musical Desks in his classroom. His class had been discussing the value of cooperation and what it meant. The only rule was that to keep the game going, the children had to take their feet off the floor at the same time for 10 seconds. They could accomplish this any way they wanted. Each time the group was successful in doing this, they would work together to move a desk to the side of the room (out of bounds). By the end of the game, all 28 children were huddled together on two desks. That was a collective success. After the game the children were asked to write down what cooperation meant to them.

Over the past seven or eight years we have come up with more than 100 games for most age groups. Some are active; some are quiet; some are in-between; all are cooperative. Most of the games are outlined in The Cooperative Sports and Games Book (Orlick, 1978b). When these games are appropriately selected or adapted for a specific age group, they almost always result in total involvement, feelings of acceptance, cooperative contribution by all players, and lots of smiling faces.

A series of studies have been conducted to assess the social impact of well-designed cooperative games programs. The results have consistently showed an increase in cooperative behavior in games, in free play, and in the classroom setting for children involved in these programs. These cooperative gains are notably absent in comparison-group children, who experience more traditionally competitive or individualistic programs (Jensen, 1979; Orlick, 1976; Orlick, 1978a; Orlick, 1979d; Orlick & Foley, 1979; Orlick, Nally, & O'Hara, 1978; Slack, 1978). The cooperative change does not come overnight, but over several months the children seem to become more able and willing to operate for the group's best interest.

Competitive Games

Competitive games also can be played in a more cooperative and humanistic fashion, by helping children take the right kind of values into the game, and helping children to control the competition rather than letting it control them. There are countless opportunities for values education within competitive games. What better place is there to discuss the true meaning of values that are important to children and adults alike, such as winning, losing, success, failure, anxiety, rejection, fair play, acceptance, friendship, cooperation, and healthy competition? What better place to help children become aware of their own feelings and the feelings of others? What better place to encourage children to help one another learn how to cope constructively with some of these problems and concerns? The setting is dynamic-things are happening. "Time out" can be called to take advantage of a meaningful learning opportunity The value (or devaluing) can be discussed quickly, the behavior can be reinforced or another more appropriate way of behaving can be presented, and then the play can be resumed. If another positive value (e.g., helping) or troublesome value (e.g., hurting) surfaces, take another quick time out for a few constructive comments and go back to the action. With a little direction, the children can decide for themselves what they want to get out of the game, how they think they should treat one another, and how to help one another follow the value guidelines they feel are important. Orlick (1979a, b; in press a, b,c), Orlick and Botterill (1975), Botterill (1978), and Glashagel, Johnson, Laundy, & Orozco (1976) have some good practical suggestions on how to go about doing this. When in doubt, ask the kids what they think should be done-that's where I go with my difficult dilemmas.

Coping In The Modern World

Besides our inability to interact in a humanistic and loving way, we are faced with the problem of having to learn how to cope with an increasingly stressful existence. The pressures to perform, to climb, to surpass, and to be number one are taking their toll through stress-related diseases and questionable life-styles. But somehow our children must learn how to cope with this stress while we search for more positive alternatives. Here again, the physical activity medium has something of value to offer.

> Fantastic as it may seem, our culture, including educational systems, expects people to engage in positive interaction with others without knowing the processes involved.

Teaching children to tune into their bodies and to learn how to relax should be a part of every "physical" education program. The relaxation may turn out to be more important than the activation. Teaching children to become aware of the physical sensations that accompany the onslaught of anxiety, and helping children to become conscious of the things they say to themselves when they get nervous and when the nervousness goes away can be a first step toward self-control. There is ample opportunity to practice and adapt self-control strategies during games and sports. Opportunities to refine and test the effectiveness of a particular strategy (e.g., relaxation or new self-talk) happen daily in the real, and yet not so real, realm of play. Self-control, or feeling the way you want to feel, can become a new challenge before, within, and after the game.

Finally, if we can develop in children a desire to continue to engage in fun-filled, self-paced leisure activities, they will be that much more able to cope with the overspecialization of the 21st century.

RECOMMENDATIONS FOR ELEMENTARY SCHOOL COUNSELORS

- Play *with* the kids, and encourage teachers and parents to do the same. Barriers are broken and lines of communication are opened when you enter their world of play. This is particularly evident when you are able to laugh together or work together to reach a common goal.
- Observe some of your kids, including "problem kids," play in gym class, at recess, in after-school sports programs. See how you think the physical medium could be used to help direct constructive change in values, in coping with life, in positive interaction.
- Encourage kids who are involved in sports to talk with their parents. They can ask their parents what the parents want them to get out of sports and tell their parents how they would like their parents to react during and after games. (See *Every Kid Can Win* [Orlick & Botterill, 1975] for questions children can ask their parents.)
- Encourage parents, parent/coaches, and teachers to talk with the kids about their likes, dislikes, and suggestions related to games and sports. (See *Every Kid Can Win* for specific questions to pose.)
- Encourage teachers and parents to use cooperative games for gym class, classroom breaks, values education, play days, picnics, birthday parties, and, just for fun, try a few at a staff party. (See *The Cooperative Sports and Games Book* [Orlick, 1978b] for more than 100 cooperative games.)

- Be sure to inform teachers who are working with young children (K–3) and those who have children with fragile self-concepts that the cooperative games approach is particularly effective.
- Teachers working with older children can be encouraged to help their students learn about other cultures by playing their games and then discussing their values. For example, they might play a game from New Guinea, which is designed to end in a tie, or a game from the Inuit (Eskimos) designed for sharing. See *Winning Through Cooperation* (Orlick, 1978a) for specific games and values from other, more cooperative cultures.
- If we can tap into the physical activity medium to help more children blossom into fully functioning human beings, and I am certain that we can, then we can lead more children down the path that has heart.

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If we don't change, we don't grow. If we don't grow, we are not really living. Growth demands a temporary surrender of security. It may mean a giving up of familiar but limiting patterns, safe but unrewarding work, values no longer believed in, relationships that have lost their meaning. As Dostoevsky put it, "taking a new step, uttering a new word, is what people fear most." The real fear should be of the opposite course.

Gail Sheehy

(Reprinted from Elementary School Guidance and Counseling, Dec., 1979, p. 156-161.)

F-8

INTRODUCTORY SQUARE DANCE K-3

Mary Womack,
Coordinator of Health and Physical Education
Atlanta Public Schools

Skills build one on another. Young children need to progress from simple to complex knowledge and fundamental to coordinated movements in a logical sequence. When this sequence is followed the teacher and student find their task simplified. This session is an effort to show a logical sequence of skills leading to Square Dance.

Activities

Creative Movement and Movement Education to develop skills and knowledge in:

- Spatial awareness
- Locomotor movements
- Moving in various pathways
- Rhythmic movements
- Relating to others

Lead-Up Dances and Singing Games

Danish Dance of Greeting	Folkraft 1187
The Snail	Folkraft 1198
Honor Your Partner	AR68
O' Belinda	AR68
Glow Worm Mixer	MacGregor 310
Circassion Circle	Folkraft 1247

Big Circle Square Dancing Calls

Calls for two/couple squares

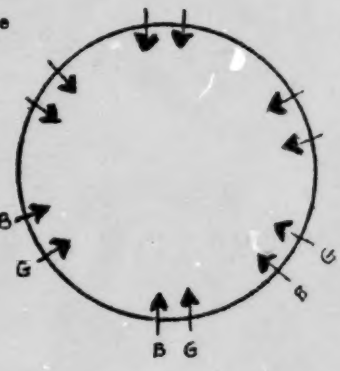
DANISH DANCE OF GREETING

Danish Circle Dance

Record: Folkraft 1187

Formation: Single circle of couples, facing center

Note: Neighbor is sometimes called "Corner."



MEASURES	CUE WORDS	ACTION
1	CLAP-CLAP-BOW (Partner)	CLAP own hands TWICE, then BOW to PARTNER.
2	CLAP-CLAP-BOW (Neighbor)	CLAP own hands TWICE, then BOW to NEIGHBOR.
3	STAMP-STAMP	STAMP TWICE in place, facing center.
4	TURN YOURSELF AROUND	TURN ONCE AROUND in place with 4 running steps.
5-8	REPEAT pattern of Measures 1-4	
	CHORUS	
1-4	CIRCLE LEFT (tiptoe)	CIRCLE LEFT. All join hands and circle left with 16 light running steps.

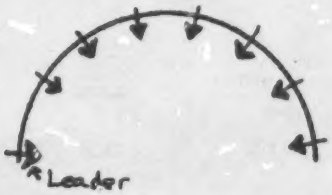
THE SNAIL

French Song Play

Record: Folkraft 1198

Formation:

Open circle of ten or more players, facing center, hands joined, leader as shown on diagram.



Note: Do not release hands at any time until the action is completed.

MEASURES	SONG	ACTION
	PART 1 (Going in or "winding")	
1-4	Let's join hands and make a shell,	1-24 LEADER WINDS the group into a close spiral, finishing in center, a "little snail within a shell" (DO NOT RELEASE HANDS)
5-8	A place for our snail to dwell.	
9-12	Round and round we'll creep and sing,	
13-16	Closer, closer wind each ring.	
17-20	Here's your house We built it well.	
21-24	Little snail crawl in your shell.	
	PART 2 (Coming out, or "unwinding")	
1-4	Little snail now turn about.	1-24 LEADER reverses direction and UNWINDS THE SPIRAL, finishing in original open circle formation.
5-8	Find a hole and lead us out.	
9-12	Round and round we'll creep and sing,	
13-16	Winding out of every ring.	
17-20	Little snail we're out in time.	
21-24	Here we are back in our line.	

REPEAT the entire song play.

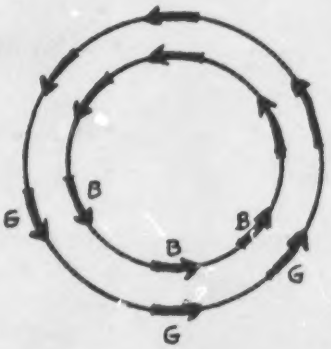
F-10

HONOR YOUR PARTNER

American—Beginning Square Dance Call

Record: AR68
GET READY TO SQUARE DANCE
Side 1, Band 1
"Honor Your Partner"
(or any other "Hoe-Down")
music.

Formation: Partners in double circle both facing counterclockwise, inside hands joined. Boys are on inside, girls outside.



MEASURES	CALL	ACTION
1-4	WALK	Partners WALK COUNTER-CLOCKWISE (CCW) in a circle 16 counts.
5-8	WALK AROUND	Hold both hands and WALK CLOCKWISE around each other (2-hand swing). When back to place, drop hands and face each other to HONOR YOUR PARTNER. (Boy bows, girl curtsey.)
		REPEAT ACTIONS OF MEASURES 1-8 UNTIL END OF MUSIC

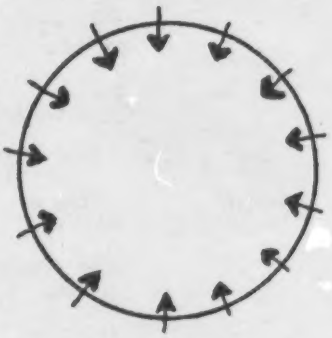
CIRCLE LEFT/RIGHT AND INTO THE CENTER AND BACK

"Oh Belinda"

American—Beginning Square Dance Calls

Record: AR68
GET READY TO SQUARE DANCE
"Circle left/right and Into the Center and Back"
(or any "hoe-down" record)

Formation: Single circle, hands joined. No partners.



CIRCLE LEFT/RIGHT AND INTO THE CENTER AND BACK

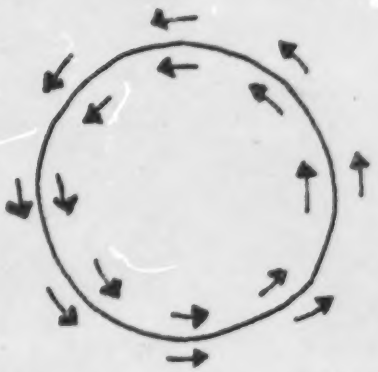
"Oh Belinda"

MEASURES	WORDS	ACTION
1-4	Circle LEFT, Oh, Belinda Circle left, Oh, Belinda Circle left, Oh, Belinda Circle left, my darlin'.	CIRCLE LEFT All walk left (CLOCKWISE) in circle.
5-8	Into the CENTER, Oh, Belinda All go back now, Oh, Belinda Into the Center, Oh, Belinda All go back, my darlin'.	WALK FORWARD INTO CENTER of the circle 4 small steps. WALK BACKWARD to place with 4 small steps. Repeat.
1-4	Circle RIGHT, Oh, Belinda, etc.	Repeat actions of Measures 1-4 above.
5-8	Into the CENTER, Oh, Belinda, etc.	Repeat action of Measures 5-8 above.

GLOW WORM MIXER

Record: MacGregor 310

Formation: Double Circle—facing CCW, inside hands joined



MEASURE	CUEWORDS	ACTION
1	FORWARD	With partner, walk around circle three steps. Face partner.
2	AWAY	Back away from partner in four steps.
3	NEXT	Move to the person on partner's right with four steps.
4	SWING NEW PARTNER	Take right hand of new partner and both turn around in four steps.

CIRCASSIAN CIRCLE

F-12

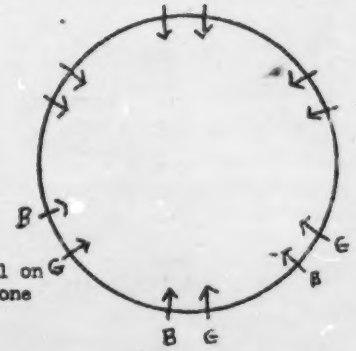
AMERICAN CIRCLE DANCE OR MIXER

Record: Folkraft 1247

Formation: Single circle of couples facing the center, girl on partner's right

Starting Position:

All hands joined



Note: The boy's partner is always the girl on his right. His corner girl is the one on his left.

MUSIC 2/4

MUSIC A (1) PART 1

MEASURES	CALL	ACTION
1-4	FORWARD AND BACK	1-4 FORWARD AND BACK. All walk 3 steps forward to center, (cts. 1-4), then walk 4 steps backward to place (cts. 5-8)
5-8	FORWARD AND BACK AGAIN	5-8 REPEAT above action IN - 2 - 3 - 4 OUT- 2 - 3 - 4

MUSIC A (2) PART 2

1-4	GIRLS TO THE CENTER AND THEN COME OUT	1-4 GIRLS TO THE CENTER AND THEN COME OUT Release hands. Girls walk 3 steps to center, bow on ct. 4, then walk 4 steps backward to place. IN - 2 - 3 - BOW OUT - 2 - 3 - 4
5-8	BOYS TO THE CENTER, TURN RIGHT ABOUT	5-8 BOYS TO THE CENTER TURN RIGHT ABOUT Boys walk 3 steps forward to center, turn right about on 4th step and walk forward to partner, 4 steps. IN - 2 - 3 - TURN OUT - 2 - 3 - 4

MUSIC B (1)

PART 3

1-8	SWING YOUR PARTNER WITH A 2-HAND SWING	1-8 SWING YOUR PARTNER WITH A 2-HAND SWING Partners join both hands and swing CLOCKWISE with 16 walking steps.

MUSIC B (2)

PART 4

1-8	PROMENADE PARTNERS AROUND THE RING	1-8 PROMENADE PARTNERS AROUND THE RING Take promenade position (right hands joined over left hands), face COUNTER-CLOCKWISE (CCW) and promenade with partners CCW with 16 walking steps.

REPEAT ENTIRE DANCE KEEPING SAME PARTNER.

CIRCASSIAN CIRCLE AS A MIXER

This involves changing partners. Many primary children are not ready for "mixer" type dances. Whether or not you use it depends on teacher judgment.

PART 1

1-4 FORWARD AND BACK

5-8 FORWARD AND BACK AGAIN

PART 2

1-4 GIRLS TO THE CENTER AND THEN COME OUT

5-8 BOYS TO THE CENTER TURN LEFT ABOUT

Boys walk 3 steps forward, turn left about on 4th step and walk forward 4 steps to CORNER GIRL (the one who was on his left in the circle.)

PART 3

1-8 SWING YOUR CORNER WITH A 2-HAND SWING

Finish the swing with CORNER GIRL as NEW PARTNER on boy's RIGHT SIDE.

PART 4

1-8 PROMENADE THIS GIRL AROUND THE RING

Boys promenade counterclockwise with NEW PARTNER.

REPEAT DANCE. Each boy gets a new partner each time.

TEACHING SIMPLE SQUARE DANCING

General Hints for Rhythmic Activities

1. Teach basic steps early in the year (such as walk, hop, jump, skip, slide).

2. When a rhythm calls for partners, the girl (2) is always on the boy's (1) right, unless directions indicate otherwise.

3. In dances using a double circle call them inside circle and outside circle instead of boys' circle and girls' circle.

4. Circle games or rhythms usually move counterclockwise, unless directed otherwise.

5. Teach one step at a time and add to that step, saying directions.

6. Always let the child hear the music first before performing the rhythm to music. Move to the music with clapping, hopping, walking or whatever seems appropriate before teaching "a step."

Creative Movement

A. As we move body parts in a variety of ways

B. As we move through space

C. As we relate to others

D. The "Field Dance"

Structured Dance

Shuffle Step—The suffle step is done by slowing down and shortening the running step. The weight is transferred from toe and then to the heel. The first half of the step is made in the air while the last half is made by sliding the toe across the floor and in the final part of the step, the weight is transferred to the heel lightly. Foot action for the shuffle step is the same used in skating.

Buzz Step— This step is used when swinging your partner or neighbor. Secure the right foot to the floor, placing weight on the ball of the foot. Pivot by placing the ball of the left foot behind the right heel and pushing.

To Start the Dance

1. A couple consists of two personw #1 and #2.
2. Couples form a large circle around the room. The #1's partner should be on the right.
3. Number off the couples counterclockwise around the circle by having the couples call out consecutive numbers (1-2-3-etc) until all have a number. Each couple should remember if they are even or odd.

Introduction--Grand Circle Calls (Single Circle)

1. "All join hands and circle to the left"

   All join hands and dance clockwise around the circle.

2. "Half way back Indian style"

   Dancers turn, drop hands, and dance back counterclockwise one behind the other.

3. "#2's to the center and back to the bar"

   #2's dance in four steps toward the center of the circle, then back.

4. "#1's to the center and back to the bar"

   #1's dance in four steps toward the center of the circle, then back.

5. "All to the center and back to the bar"

   #1's and 2's follow directions found in calls 3 and 4.

6. "Swing your partner"

   Face the partner. Touch right hands shoulder high and do the buzz step 1½ turns.

7. "Swing your neighbor"

   Face the neighbor (person on the other side) and do the buzz step as directed in call6.

8. "Grand right and left"

   Face the partner. Give your right hand to the partner. Move forward (Partners in opposite directions and passing right shoulders) to the next person. Give them the left hand. Continue moving around the circle alternating hands until you come to your partner. Swing your partner.

Calls from Promenade Position (Double Circle)

9. "Promenade your partner"

   Double circle—skaters position. Walk around the circle counterclockwise.

10. "Swing the partner in"

    Bring #2 from outside of circle to inside by turning #2 across and in front of #1—promenade.

11. "Swing the partner out"

    Bring #2 from inside of the circle to outside by turning #2 across and in front of #1—promenade.

Circle Four Figures and Calls

From a single circle call, "Odd couple out and circle up four"

Couple 1 moves to couple 2 and circles, couple 3 moves to circle 4 and so on around the circle. Odd couple always moves to even couples and even couples stay in place.

As the following calls are used; odd couple moves on at the end of each call. To keep the dancers moving the dancers circle to the left with their new group until a new call is given.

Figures

A. Right-Hand Star

(1) Calls — "Right Hands Across"

Every couple drops hands, #1 reaches across with the right hand and takes the right hand of the person opposite; the #2's do likewise; their hands being under those of the #1's. Couples are moving clockwise.

"Left Hands Back"

All dancers drop hands and reach across with their left hands same as in right hand movements above, and at same time reverse direction going counterclockwise.

"Swing Your Corner"

#1 swings #2 on the left.

"Swing Your Partner"

#1 swings #2 on the right.

"Odd Couples On and Circle Up Four"

B. Twirl

(1) Calls — "#2's Twirl"

All drop hands, #2's turn completely around, dancing counterclockwise keeping their position and join hands in the circle four as soon as they have completed the turn.

"#1's Twirl"

All drop hands and #1's dance in same manner as above. All join hands and circle four.

"Everybody Twirl"

All drop hands and everybody twirl as above. Join hands and circle four.

"Swing Your Corner"
"Swing Your Partner"
"Odd Couples On, Circle Up Four"

6. Do-Si-Do

(1) Calls — "#2's Do-Si-Do"

They all drop hands, the #2's dance forward and around each other, passing right shoulder and back to position.

"#1's Do-Si-Do"

#1's dance forward and around each other, passing right shoulder and back to position.

"Swing Your Corner"
"Swing Your Partner"
"Odd Couple On, Circle Up Four"

and circle to the left.

To End the Dance

After a Circle four figure, following the call "Swing Your Corner," call "Swing Your Partner and Promenade." All join hands with partners in skaters position and dance around the circle counterclockwise until they return to their original position. They are now in one large circle once more.

Return to the calls for the Grand Circle for ending the dance.

A FAIRYTALE

CLAUDE M. STEINER, Ph.D.

Once upon a time, a long time ago, there lived two very happy people called Tim and Maggie with two children called John and Lucy. To understand how happy they were, you have to understand how things were in those days. You see, in those happy days everyone was given at birth a small, soft, Fuzzy Bag. Anytime a person reached into his bag he was able to pull out a Warm Fuzzy. Warm Fuzzies were very much in demand because whenever somebody was given a Warm Fuzzy it made him feel warm and fuzzy all over. People who didn't get Warm Fuzzies regularly were in danger of developing a sickness in their back which caused them to shrivel up and die.

In those days it was very easy to get Warm Fuzzies. Anytime that somebody felt like it, he might walk up to you and say, "I'd like to have a Warm Fuzzy." You would then reach into your bag and pull out a Fuzzy the size of a little girl's hand. As soon as the Fuzzy saw the light of day it would smile and blossom into a large, shaggy, Warm Fuzzy. You then would lay it on the person's shoulder or head or lap and it would snuggle up and molt right against their skin and make them feel good all over. People were always asking each other for Warm Fuzzies, and since they were always given freely, getting enough of them was never a problem. There were always plenty to go around and as a consequence everyone was happy and felt warm and fuzzy most of the time.

One day a bad witch became angry because everyone was so happy and no one was buying her potions and salves. This witch was very clever and she devised a very wicked plan. One beautiful morning she crept up to Tim while Maggie was playing with their daughter and whispered in his ear, "See here, Tim, look at all the Fuzzies that Maggie is giving to Lucy. You know, if she keeps it up, eventually she is going to run out and then there won't be any left for you."

Tim was astonished. He turned to the witch and said, "Do you mean to tell me that there isn't a Warm Fuzzy in our bag every time we reach into it?" And the witch said, "No, absolutely not, and once you run out, that's it. You don't have any more." With this she flew away on her brrom, laughing and cackling hysterically.

Tim took this to heart and began to notice every time Maggie gave up a Warm Fuzzy to somebody else. Eventually he got very worried and upset because he liked Maggie's Warm Fuzzies very much and did not want to give them up. He certainly did not think it was right for Maggie to be spending all her Warm Fuzzies on the children and on other people. He began to complain every time he saw Maggie giving a Warm Fuzzy to somebody else, and because Maggie liked him very much, she stopped giving Warm Fuzzies to other people as often, and reserved them for him.

The children watched this and soon began to get the idea that it was wrong to give up Warm Fuzzies any time you were asked or felt like it. They too became very careful. They would watch their parents closely and whenever they felt that one of their parents was giving

too many Fuzzies to others, they also began to object. They began to feel worried whenever they gave away too many Warm Fuzzies. Even though they found a Warm Fuzzy everytime they reached into their bag. They reached in less and less and became more and more stingy. Soon people began to notice the lack of Warm Fuzzies, and they began to feel less and less fuzzy. They began to shrivel up and occasionally, people would die from lack of Warm Fuzzies. More and more and more people went to the witch to buy her potions and salves even though they didn't seem to work.

Well, the situation was getting very serious indeed. The bad witch who had been watching all of this didn't really want the people to die so she devised a new plan. She gave everyone a bag that was very similar to the Fuzzy Bag except that this one was cold while the Fuzzy Bag was warm. Inside of the witch's bag were Cold Pricklies. These Cold Pricklies did not make people feel warm and fuzzy, but made them feel cold and prickly instead. But, they did prevent peoples' backs from shriveling up. So from then on, every time somebody said, "I want a Warm Fuzzy," people who were worried about depleting their supply could say, "I can't give you a Warm Fuzzy, but would you like a Cold Prickly?" Sometimes, two people would walk up to each other, thinking they could get a Warm Fuzzy, but one or the other of them would change his mind and they would wind up giving each other Cold Pricklies. So, the end result was that while very few people were dying, a lot of people were still unhappy and feeling very cold and prickly.

The situation got very complicated because, since the coming of the witch, there were less and less Warm Fuzzies around, so Warm Fuzzies, which used to be thought of as free as air, became extremely valuable. This caused people to do all sorts of things in order to obtain them. Before the witch had appeared, people used to gather in groups of three or four or five, never caring too much who was giving Warm Fuzzies to whom. After the coming of the witch, each other gave exculsively. If ever one of the two persons forgot himself and gave a Warm Fuzzy to someone else, he would immediately feel guilty about it because he knew that his partner would probably resent the loss of a Warm Fuzzy. People who could not find a generous partner had to buy their Warm Fuzzies and had to work long hours to earn the money. Another thing which happened was that some people would take Cold Pricklies -- which were limitless and freely available -- coat them white and fluffy and pass them on as Warm Fuzzies. These counterfeit Warm Fuzzies were really Plastic Fuzzies, and they caused additional difficulties. For instance, two people would get together and freely exchange Plastic Fuzzies, which presumably should make them feel good, but they came away feeling bad instead. Since they thought they had been exchanging Warm Fuzzies, people grew very confused about this, never realizing that their cold prickly feelings were really the result of the fact they had been given a lot of Plastic Fuzzies. So the situation was very, very dismal and it all started because of the coming of the witch who made people believe that some day, when least expected, they might reach into their Warm Fuzzy Bag and find no more.

Not long ago a young woman with big hips born under the sign of Aquarius came to this unhappy land. She had not heard about the bad witch and was not worried about running out of Warm Fuzzies. She gave them out freely, even when not asked. They called her the Hip Woman and disapproved of her because she was giving the children the idea that they should not worry about running out

of Warm Fuzzies. The children liked her very much because they felt good around her and they too began to give out Warm Fuzzies whenever they felt like it. The grown-ups became concerned and decided to pass a law to protect the children from depleting their supplies of Warm Fuzzies. The law made it a criminal offense to give out Warm Fuzzies in a wreckless manner. The children, however, seemed not to care, and in spite of the law they continued to give each other Warm Fuzzies whenever they felt like it and always when asked. Because there were many many children, almost as many as grownups, it began to look as if maybe they would have their way.

As of now it is hard to say what will happen. Will the grownup forces of law and order step in and stop the wreckiessness of the children? Are the grownups going to join with the Hip Woman and the children in taking a chance that there will always be as many Warm Fuzzies as needed? Will they remember the days their children are trying to bring back when Warm Fuzzies were abundant because people gave them away freely???????

LAKE HARBIN SQUARE DANCERS

Sue H. Jones and Luther J. Satterwhite
Lake Harbin Elementary, Clayton County Schools

Why teach square dancing? It's fun, isn't it? You know that and we know that but the students don't! Is this what you hear from your students? "Girls-ugh!" "I can't do that" Would you rather hear - "When do we start square dancing?" Then try the following approach:

In our unit on square dancing, we try to achieve 5 main objectives. They are:

1.) to improve the rhythm and coordination of the students with a strong emphasis on skipping.
2.) to improve cardio-vascular conditioning
3.) to help ease the oft-felt strain of socialization between boys and girls (ages 10-12).
4.) to sharpen listening and observation skills
5.) to provide a challenge to reach a peak level of ability in square dancing.

In order to complete the objectives, our unit lasts 5 to 6 weeks.

Our unit is based on the square dancing series, Honor Your Partner by Ed Durlacher. There are four albums in this series. The albums begin with the assumption that the students have never heard of square dancing. Once the basics are learned (partner, corner, honor, swing, do-si-do, promenade), each new dance adds one new skill to the previously learned skills. The skills taught are:

Circle left and right
Over and under an arch
Right and left hand star
Grand right and left
Allemande right and left
Ladies chain
Right and left through
Balance
Sashay
Ladies grand chain

Some extra skills that can be taught are:
Twirl during the promenade.
Double the size of the square from 8 to 16 students. (This is is a real challenge.)
Grand March - Under and over the arches or Spiral.

A very important part of this square dancing series is the walk-through for each dance. The record provides this before each dance is put to music. The walk-through gives each student the opportunity for understanding what will happen during each dance. Also the students watching on the sidelines can listen and observe what is happening before their turn. The calls for the dances are complete with rhythmic patter so the dancers can continually feel the rhythm.

We teach the unit to each student two consecutive years. We feel this builds confidence in their knowledge and ability. Because of this procedure, we are able to use students for demonstrations and our second year students are able to greatly improve their own skills. We also use our second year students to help those who are having trouble. (Example-as a partner.)

We teach one square at a time giving the other students a chance to learn the dance by watching and listening. When space permits, we will have several squares dance at the same time. We do not allow walking during the actual dance. The students skip rather than shuffle or walk. This age group has lots of energy and we don't want to waste any of it.

We challenge the students to be the best in their class. At the end of our unit, we give two performances; one for the school in which all students participate; and one for the parents in which our hard-workers are selected to perform (1/2 to 2/3 of the students). Occassionally, we have the opportunity to select our best dancers for a special performance. The students work very hard, for this has become a tradition at our school - to be one of the best square dancers.

CLOGGING FOR FUN & FITNESS

Birdie Bell
North Georgia College, Dahlonega, Georgia

The following material represents about 15-20 years of work, interest, and involvement in the dance and folklore of the mountain regions of North Georgia and Western North Carolina. As a camp counselor in the Asheville, North Carolina area, I first became acquainted with the magic of mountain music and dance. This fascination was further kindled when I had the opportuni to move to the North Georgia mountains in the fall of 1966.

During this time, I've watched, studies, asked questions, experimented, and have finally come up with eight separate clogging steps representative of this area of the country. Besides ferreting out these authenic steps, I've tried to arrange them into a logical and efficient sequence for teaching and learning.

By applying a few principles of motor learning, such as breaking the set steps down to the very basic actions, I've met with considerable success in teaching clogging, buck dancing, and Big Circle Mountain Square Dance to all kinds and sizes of groups. In the spring of 1978, I was invited to teach

clogging and mountain square dancing at the Southern District Convention of AAHPERD at Little Rock, Arkansas. Subsequently, as a result of this exposure, I was invited to teach clogging and mountain square dancing at the National Convention of AAHPERD in New Orleans in 1979. Both were very thrilling experiences, as you can imagine. To my knowledge, no one has ever written down directions for clogging before. This is a first.

Please do not reproduce this material without permission. This is an early draft of an instructional book on clogging and mountain dance to appear in print late 1981 or early 1982. Your suggestions and constructive criticism are welcome and will be appreciated. Enjoy these clogging steps--teaching and performing them. Clogging is a great activity!

Birdie Bell's Eight Clogging Steps

Step I:

All of these steps begin with the right foot moving first. So, stand with the weight on the left foot. The first beat is a forward brushing touch of the right toe and a ball of foot beside the left foot. On the count of two, simultaneously elevate the right knee and hop or slide forward on the left foot (the weight-bearing foot), letting the left heel tap accent the beat. Touch the right toe back down on the count of three and begin shifting the weight from left to right. One the fourth beat, let the right heel down with the heel tap accenting the beat. (NOTE: Be sure the right toe does not come back up).

Repeat the same pattern reversing the directions for right and left feet.

Summary: Brush-hop-toe-heel, beginning right. Brush-hop-toe-heel, beginning left.

Teaching hints: This step lends itself to a very efficient form of teaching. Simply teach the leg-swinging pattern for both legs, and emphasize the weight shifts before adding the forward motion. This can be accomplished with everyone in a single circle facing forward. Once everyone has mastered the brush-up-toe-heel pattern with both legs, add the slide forward which also occurs on the second beat.

Coach your students to limit this slide or hop both in height and distance. It also helps to just practice hopping forward on the weight-bearing foot before adding this action to the rest of the pattern.

A good way to practice these steps, is to form a circle and everyone face counter-clockwise. Go through the pattern several times with verbal ques only. When adding the music, be sure and slow the spped as much as possible.

I've found that synchronizing this pattern with the music is much easier for students if you coach them to barely elevate the knee on the second beat. This will help them get the timing and they can add more elveation later.

STEP II:

Begin with a brush forward with the right foot as in Step I. On the count of two, instead of elevating the knee, let the right foot and lower leg swing across in front of the left leg. Simultaneously hop or slide forward on the left foot. Return the right foot to the floor with an emphatic toe-heel as in Step I.

Repeat the entire pattern reversing the directions for right and left feet.

Summary: Brush-across-toe-heel, beginning right. Brush-across-toe-heel, beginning left.

Teaching hints: This step can also be done in a stationary position which makes learning more efficient. Coach your group to bend the swinging leg at the knee. The leg swings forward with the toe leading to a point in front of the supporting leg, then after bending at the knee, the heel leads the swinging leg across in front of the supporting leg. Strive for as much "swing" as possible.

STEP III:

Step forward with a shuffle and a step on the first beat. In a walking action, bring the left up beside the right with a shuffle and a step. Shift the weight with the stepping action. On the count of three, step back on the ball of the right foot, then leap forward to the left foot, being sure that the left heel lands to accent this fourth beat. Repeat the same pattern exactly.

Summary: Shuffle right, shuffle left, step right, stomp left.
Shuffle-shuffle-ball-chain.

STEP IV:

Stand with the weight on the left foot. Swing the right leg forward with the toe leading and touch the right toe to a point in front of the left foot. Then, bending at the knee, let the heel take the lead and swing the right leg in front of the supporting leg. These actions comprise counts one and two. On the count of three, touch the right toe back in front of the supporting foot Change from a toe-lead to a heel-lead again and bending at the knee, let the leg swing as far to the right as possible. Return the right foot to the floor with a toe-heel manuever as in Steps I and II. As soon as the heel is firmly on the floor, shift the weight from left to right. Make a sliding hop forward on the counts of two and four. Now repeat the same pattern reversing the directions for right and left feet.

Summary: Touch-swing-touch-swing-toe-heel, beginning right.
Touch-swing-touch-swing-toe-heel, beginning left.

Teaching hints: Fortunately this step can also be started in a stationary position. Learning is also more efficient if several swings and touches are permitted with one leg before changing to the other. This step has a lot of style and should be done with a great deal of flourish. Strive for as much swing as possible.

Because of the nature of the swinging and turning action involved, there will be a double-touch sound on the three count only. Don't push for this sound--it should be the result of a limber ankle and correct technique.

STEP V:

This step is like Step IV except for an extra reach and touch. After the touch-swing-touch-swing pattern, reach behind with the swinging leg and touch the toe down. Follow this immediately with a sliding hop forward on the supporting foot. These actions represent counts five and six. On the counts of seven and eight then return the swinging foot to the floor with an emphatic toe-heel. As you do this, shift the weight from left to right. Repeat the entire pattern with the left leg swinging and touching. In this step, you will hop forward on the counts of two, four, and six.

Summary: Touch-swing-touch-swing-touch-hop-toe-heel, beginning right.
Touch-swing-touch-swing-touch-hop-toe-heel, beginning left.

Teaching hints: In order to maintain balance, your students will need to be instructed to lift the arms when making the reaching touch behind them. The longer the reach the more interest and flourish the step will have.

STEP VI:

This step is like Step I except for an extra elevation and hop. Make the brush forward, elevate the right knee and hop forward on the left heel. On the count of three, elevate the right knee even higher. Then hop forward again on the left foot for the count of four. Counts five and six are the emphatic toe-heel maneuver used to return the swinging leg to the floor.

In this step you are going to hop forward on the counts of two and four. Repeat the same pattern reversing the directions for right and left feet.

Summary: Brush-hop-higher-hop-toe-heel, beginning right.
Brush-hop-higher-hop-toe-heel, beginning left.

STEP VII:

Stand with the weight on the left foot. Bring the right toe forward with a brushing action as in Step I for the first count. Simultaneously elevate the right knee and hop forward on the left foot for the count of two. For the count of three, brush the right toe forward beside the left foot again. Simultaneously swing the right leg across in front of the supporting leg and hop forward on the left foot for the count of four. Make another brushing action with the right foot for the count of five. Then swing the right foot to the right, bending at the knee. This action as well as a hop forward on the left foot comprises the count of six. On the count of seven, touch the right toe down and begin shifting weight. On eight, let the right heel touch, taking the weight completely.

In this step you'll hop forward on the second, fourth, and sixth counts. Repeat the same pattern reversing the directions for right and left feet.

Summary: Brush-up-brush-across-brush-out-toe-heel, beginning right.
Brush-up-brush-across-brush-out-toe-heel, beginning left.

Teaching hint: To perform this step accurately, the brush touches must be made to the side of the supporting foot as in Steps I, II, and VI. The swing across and swing out patterns are similar to the swinging pattern in Step II. Always strive for as much "swing" as possible.

Step VIII:

This is the step most people think about as clogging. It is used frequently for performances and contests. It is also a basic buck dancing step. Because it is so hard to learn, I teach it last.

Step down first on the right foot, being sure the whole foot, especially the heel is touching the floor. On the count of two, shift the weight back up onto the left toe. Step down on the right foot again and shift your weight. Shuffle the left foot for the fourth beat and repeat the pattern starting with the left foot.

Summary: Step-touch-step-shuffle, beginning right.
Step-touch-step-shuffle, beginning left.

Teaching hints: The touching step should be supportive enough to allow for a weight shift. When the weight is shifted from it, the knee should spring upward, giving the step it's characteristic knee action. Dancers should be encouraged to shift or roll the weight up and down, back and forth between the feet.

LEARNING THROUGH DANCE
Joanne McGhee, Dance Movement Specialist
National Endowment for the Arts
Georgia State University Department of Music

Movement Is Space

In Place	Through Space	
twist	walk	skip
turn	run	gallop
spiral	leap	slide
push	hop	
pull	jump	
bend		

Change These By

Direction	Forward, Backward Slide, Diagonal and In a circle
Level	Upward/Downward
Focus	Directing Attention

(continued on next page)

Line	Straight/Curved In Paths/Shapes
Shape	Geometric or Random
Symmetry	Both Sides of Body Same/ Different

Material from: McGhee, Joanne and Monsour, Sally. Movement In the Primary Curriculum, Ways The Moving Child May Learn: Fort Worth, Texas, Rhythm Band Inc. 1978.

Movement Is Time

INNER FEELINGS		OUTER RESPONSES
Speed	T-E-M-P-O	Fast/Slow
Pulse	B-E-A-T-	Steady/Unsteady
Weight	A-C-C-E-N-T	Heavy/Light
Length	P-A-T-T-E-R-N	Long/Short
Repetition	F-O-R-M	Start/Stop
Tension		
Release	P-H-R-A-S-E	Time Span

Change These By:

Tempo ----------Gradually Changing Rates of Spped
Beat ----------Organizing Groups into 2's, 3's And Combinations
Accent----------Alternating Weak and Strong Beats
Pattern----------Combining Long and Short Beats
Phrase ----------Moving in Regular or Irregular Time Lengths

Movement Is Energy

EFFORT	QUALITY
Smooth/Continuous	Sustained
Quick/Short/Jab	Percussive
Drop/Lift	Swinging
Balences Tension-Release	Vibratory
One Part After Another	Sequential

Change These By The Degree of Effort:

Heavy--Light
Strong-Weak

Movement Is Form - Unity/Variety Repetition/Contrast
Change These by the Flow of Movement Ideas:

Repeating The Same Movement	Theme
Adding a New Movement	AB
Altering A Movement Idea	Theme-Variation of
Returning to A Former Movement	ABA-Rondo-Round-Canon

RAPID RHYTHMS IN A CROWDED CLASSROOM (K-6)

Mrs. Mary M. Wright, Coordinator, Elementary School Physical Education, Tuscaloosa City Schools, Tuscaloosa, Alabama.
Mrs. Patsy Howell, Elementary School Physical Education Specialist, Middle School (Sixth Level), Tuscaloosa City Schools.
Mrs. Carolyn Sapp, Elementary School Physical Education Specialist, Grades 1-5, Tuscaloosa City Schools.

Rationale (Background)

"Adaptation" is the keynote of "Rapid Rhythms in a Crowded Classroom." We have adapted rhythmical activities/dance for use by the teacher of physical education who does not have a gym. We organized for the classroom where there are desks in rows or intermittent tables and learning centers. Some of our activities are structured to move up and down between the rows of desks or among the tables and learning centers without disturbing the arrangement. Other adaptations assume that we may move furniture back a few feet to clear the center of the room for action.

Weather permitting, of course, we advise the physical education teacher without a gym to "unadapt or readapt" rhythmical activities (and select others) for an uncrowded outside hard surface area or flat grassy area, which, with extension cord and a good record player, is ideal for rhythms/dance. Perhaps even physical educators with a gym could readapt some of our rhythmical activities for a situation allowing more directionality of movement.

Rhythmical Accompaniment

We prefer music because it lifts the spirits, provides an important interest factor and deters discipline problems. We prefer records over tapes for teaching because of the ease in stopping and starting records, though tapes are fine for "performances." To our record accompaniment we may add lummi sticks (no wands because they are too long for the crowded classroom), blocks, claps or foot sounds, etc.

Our musical selection may be folk records, possibly already in the school media center, current 45 RPM's or "old favorite" 45 RPM's.

Rhythmical Composition

We may alter one step in an established folk dance to enable students to function in a confined space. We may take a folk dance record and compose a completely different routine to the music, a routine of four simple patterns that can be done in a crowded area. Herein let's point out that we think it is important to tell students that "this is not the real Journeyman Blacksmith or Troika, etc." in order not to desecrate an international dance.

We may "makeup" a routine from scratch. We may adapt something others have shared with us. We may use a rhythmical selection ideal for our close surroundings one that does not need one bit of adaptation.

Educational Value

The more obvious objectives through rapid rhythms are to develop timing and coordination, to contribute toward general body conditioning and to strengthen the cardio-vascular system in a pleasurable way (remember activity must be sustained over five minutes with very short breaks if we do indeed increase endurance).

RAPID RHYTHMS IN A CROWDED CLASSROOM (K-6)

Classroom rhythms during an inclement weather seige can do more! Try designing or using our routine developed primarily to work on flexibility. Why not use a routine designed primarily to develop correct technique for sports skills? Using our composition as a guide, let your students help you do the designing. Tap student creative abilities.

We have found that rapid rhythms, particularly on that day we're confined inside, contribute greatly toward mental relaxation. Too, extroverts are provided an outlet for physical energies and the shy become less shy.

Students become more adaptable -- a real educational value!

A. Troika Improvisations, (K-6)
Folkcraft Records, 45 RPM

1. Clap hands, 4 times. Accent first beat.
2. Run in place (high knees) - R, L, R, L.
3. High fist punch, R hand, 4 times; shout "hey" with each punch.
4. Circle clockwise in place, R, L, R, L. Repeat until music stops. May be used to any 4 ct. even beat music.

B. F. Penguin, (K-3 - occasionally, 4-5)
Movin', Hap Palmer, Educational Activity Album.

1. Thumbs under armpits, 8 flaps of elbows.
2. Claps, 8.
3. Optional body moves in place, 8.
4. Jump-flaps, 8.
Repeat until music stops.

C. Lummi F. Penguin

1. Tap sticks together in front of body, 8 cts.
2. Tap sticks on lower end of sticks on floor. (Be sure to bend knees and get down.) 8 cts.
3. Stand and circle sticks in each hand, high, 8 cts.
4. Step R ft. to R and tap sticks to R, once.
Step L ft. to L and tap sticks to L, once.
Tap is taken on beat after step is taken. Repeat.
Repeat until music stops.

D. Baby Elephant Walk (K-3)
45 RPM

Furniture back. Partners.

1. One student holds the partner around the waist from the back.
2. Front man is the "trunk" and, learning forward, swings the trunk by extending arms and placing palms together.
3. When the music starts, the elephant (both parts) walks to the beat. The tail of the elephant keeps in step with the front quarters.
4. Stop the music as desired. Partners change positions.
5. Repeat as long as desired.
6. Variation: Partners stand with backs to each other and lock elbows. One is the leader. This time we do the "monkey" walk. When we stop the music, the other monkey is the leader.

RAPID RHYTHMS IN A CROWDED CLASSROOM (K-6)

E. Sticky Popcorn (K-3)
"Computer Game,"45 RPM, or any two or four beat music

Furniture back. Singles.
1. When the music is started, everybody jumps in the space available.
2. Stop the music, and pour on the caramel.
3. Now, when the music stops, we "stick to" another piece of popcorn.
4. When the music is started again, we jump together.
5. Music is stopped. Each two pieces of sticky popcorn stick to two other joined pieces.
6. Continue until all the popcorn is "stuck" together. Repeat as desired.
7. Vary locomotor skills. Use a step-touch, hop, walk on toes, marching, etc.

F. Lummi Sticks & Stretching (3-6)
"That's the Way I Like IT," K.C. and the Sunshine Boys, 45 RPM.

1. Improvise 16 counts; Suggestion: Flip R lummi stick twice (4 cts.); flip L lummi twice (4 cts.); tap sticks 8 times from waist to overhead level.
2. Jump to stride position and tap 8 times from overhead to floor.
3. Make complete circle R, 8 cts.; complete circle L, 8 cts.
4. Tap 4 on the floor with a forward stretch; tap 4 on the floor reaching back between the legs.
5. Lunge R; tap over R leg and continue to tap, under, over, under; lunge L; tap over L leg and continue to tap, under, over, under.
6. Move to standing position and tap 2 to the L with arms extended and a good twist at the waist; tap 2 to the right with same stretch.
7. Four "wing stretchers";_____ lummi sticks in each hand, thrust elbows back with arms bent.

G. Sport Skills
"Computer Game,"45 RPM, or any 2 or 4 beat music.

All action for R handed players. Repeat using all action for L handed players. Repeat each skill 8 times. Panomine!
1. Football:
   a. Punting; point toe.
   b. Passing; hand to ear, then outward rotation of arm, wrist and hand for "spiral" with full arm extension.
   c. Hand-off; right first; add a little hip for fun.
   d. Running; lean forward holding ball on cone and cradled on forearm, other arm extended in front, palm up.
2. Basketball:
   a. Dribble; bend knees, get low, look up!
   b. Lay-up-shot; hold ball correctly;"goosehead" hand as knee is raised; look at the goal!
   c. Defense; quarter eagles; this time start R and alternate L, R, etc.
   d. Jump shot; hold ball correctly, spring off both feet and look up.

RAPID RHYTHMS IN A CROWDED CLASSROOM (K-6)

3. Soccer:
   a. Dribble with the feet; start R & alternate feet.
   b. Heading-Kneeing; alternate
   c. Overhead Pass
   d. Trap, Foot-Knees; alternate
4. Softball:
   a. Batting: hold bat correctly.
   b. Underhand pitch; step forward on opposite leg from pitching arm.
   c. Fielding fly and grounder; alternate
   d. Overarm throw; turn "throwing side" away from target (¼ twist) and then point toe to target; extend throwing arm to target with wrist snap.
   e. Optional - umpire Safe and Out; alternate.

H. Twelfth Street Rag
"Lively Music for Lummi Stick Fun," Kimbo Educational Album

1. Wait 8 cts.
2. Step forward R, point L ft. forward; step backward L, point R. ft. back. Repeat for a total of 8 times.
3. Arms raised, face palms forward and push hands twice. At the same time, take two small jumps toward the L. This should give the appearance of pushing the body to the L. Reverse. Repeat for a total of 4 times.
4. Point toes inward. Hold hands at chest level, palms facing forward. Move hands in "wind shield" style R & L and 4 steps backward. Repeat.
5. Clap hands once and hit R hand to outside of R ft. Repeat for total of 8 times pivoting on L ft. in circle to L.
6. Repeat entire dance 3 times. Music will get faster each time.

I. Circle Room Rhythm (4, 5, 6 --)
"Lovely One" by Michael Jackson, 45 RPM

Circle Formation.
1. Wait 8 cts; jump-clap 8 cts.
2. Two-step; R, L, R facing in diagonally R; L, R, L facing diagonally outward. Repeat for total of 16.
3. Slide with "chopping-down" arm motion; 8 to R. Pivot on L ft., counterclockwise, ½ turns. Slide steps to L, 8; pivot step on R pivot foot. Repeat.
4. Tiny gallops to center, R ft. leading, R hand high, 8 times. Skating step back to outside of circle--repeat for total of 4. Repeat sequence.
5. Mexican Hat Dance Step; heel, toe, heel, toe and 4 slides to R; repeat L. Repeat R & L.
6. Repeat #2 - #5.
7. "Going Nowhere Step" to end of record--step L on L, cross R over L and step on R; back on L; R on R; clap on the R cross-over step.

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Ms. Rhoda Metzger, Instructor in Dance, University of Alabama for A, p.1; Mr. Don McDaniel, graduate HPR student, U of A, and Assistant Coordinator, Tuscaloosa City Schools, for D, p. 3 & E, p. 3, and with undergraduate HPR students, for F, p. 3; Ms. Sapp for H, p. 4; Ms. Howell for I, p. 4.
Mary M. Wright, Coordinator Elementary Physical Education, Tuscaloosa City Schools & Adjunct Assoc. Prof., University of Alabama.

SHOEBOX ROCK

Billy E. Gober, Elementary Physical Education Coordinator
DeKalb County Schools

Shoebox Rock is a series of activities designed to recycle one of our nation's most neglected commodities..the old shoebox. What do we normally do with shoeboxes once we begin wearing the new shoes...throw it away...store old papers and junk in them? Have your students bring those old, forgotten shoeboxes and let's have some fun. The activities in this series are designed to assist children in learning the basic movement concepts associated with BODY SPACIAL ORIENTATION. The activities begin with the identification of body parts...utilizing the shoebox to illustrate a knowledge of the body. Also included are intricate space relationships dealing with "individual" and "open" space. The child will not only move using a variety of locomotor movements, but selected bands, like shoebox soccer and the box box bounce will enhance the manipulative abilities as well.

Get them moving with dances like the Box Top Twist, Box Trot, and the Shoebox Rock. Explore new sports like Lid Skip Skating and Shoebox Soccer. The activities can be used on carpet, tile or wood floors, just get the kids or your local shoe store to furnish the shoeboxes and you are ready to go. Cardboard squares may be substituted in some activities.

Activity Sequence

Box Pox - The activities in this selection will involve the participant in the rapid identification of body parts by imagining they have something like chicken pox on various parts of their bodies which they cover with the shoebox. The second phase of the selection will require the participant to display a knowledge of directions while standing in his/her "own space".

Shoebox Shuffle (Mudpuddles) - The activities in this selection will involve the participant in locomotor movements, first in their "own" space and then throughout the "open" space. An added feature will be the rapid identificatic of body parts by placing the part named into a mudpuddle (shoebox).

Box Top Twist - The activities in this selection are the body-rotation movements from a dance known as the twist. Trunk rotation is enhanced by wearing shoeboxes on the feet because there is less friction with the floor. Many children will still need to be encouraged to try vigorous back and forth twisting motions. Coordination of body parts and balance will also be challenged in this selection.

Box Trot - The activities in this selection will involve the participants in a dance with a partner in which they perform a simple box step, coordinating their movements to move toward and away from one another in unison.

Lid Skid Skating - The activities in this selection will involve the participant in the winter sports scene by allowing them to imagine they are ice skating, using the shoebox top and bottoms to slide across the floor. (This activity will work equally well on tile or carpet floors).

Shoebox Soocer - The activities in this selection challenge the participant to move through space manipulating the shoebox with the feet in a soccer dribble fashion. (Rubber band may hold lid on).

The Box Bounce - The activities in this selection will challenge the participant to manipulate the shoebox with their hands in a manner similar to a beanbag or a ball. A rubber band may help hold the box lid on.

Shoebox Rock - In this activity the class will need to form lines and rows, double arms length apart, everyone facing forward. In this activity we will move to the side beginning on the right. Step-together-step--clap hands. Now back to the left---step---together--step---clap hands. Let's repeat that ---right---together---clap, left---together, clap. Stop! To form a rock train everyone should make a 1/4 turn to the right,extend your arms and hold the person in front of you at the waist.

MOVEMENT SKILLS AND THE AFFECTIVE BEHAVIOR OF YOUNG CHILDREN

Wenda D. Johnson, Newberry College, South Carolina

This paper will examine movement as a medium through which children can and do develop social skills. Topics that will be addressed include: movement skill and social status, movement skill and it's influence on the developing self-concept, the setting of realistic expectancies of success in movement activities, and how movement activities can be used to shape the development of positive social skills in young children.

FUN IDEAS FOR MOTOR PERCEPTION K-3

Laurie D. Hatler, Mt. Bethel Elementary School,
Cobb County Schools

I. Why perceptual-motor development should relate to all physical education classes.

II. Detection of special needs.
   A. Types of tests.

III. How to incorporate perceptual-motor concepts into all Physical Education classes.

IV. Concepts to be developed.
   (Activity ideas and use of equipment for each concept will be explained and demonstrated.)
   A. Listening (hearing discrimination)
   B. Following oral directions
   C. Color and shape identification
   D. Space and direction concepts
   E. Body awareness
   F. Balance
   G. Left and right concepts
   H. Number experiences
   I. Concept of opposites
   J. Eye-hand coordination
   K. Hand finger movements
   L. Classification
   M. Phonics

V. Video tape of Kindergarten class performing developmental activities on mats.

VI. Handouts

VII. Examination of materials

Yarn Balls	Charts of painted areas
Bean Bags	Assorted perceptual-motor booklets, tests, resources.
Alphabet Cards	
Shape Stencils	Lummi Sticks
Jumping Box	Jump Tapes

THE AAHPERD HEALTH-RELATED PHYSICAL FITNESS TEST (1-8)

David E. Cundiff, Ph.D.
Director of the USM Physical Fitness Institute
Chairperson, Physical Fitness Council of ARAPCS
University of Southern Mississippi
Hattiesburg, Mississippi 39401

Following the development of the AAHPERD Youth Fitness Test in the 1950's, many professional physical educators became concerned that false concepts were being taught by the tests included in the test battery. In 1975, AAHPERD President, Leroy Walker, appointed a committee made up of professionals from the Physical Fitness, Measurements and Evaluation, and Research Councils and charged them with developing a position paper on physical fitness. In 1977, the committee delivered a position paper to the AAHPERD Board of Directors, distinguishing health related physical fitness capacities from skill related physical performance capacities. Health related physical fitness capacities were listed as: cardiorespiratory function; body composition - % body fat; musculoskeletal function particularly related to the "Low Back Pain syndrome. Physical performance capacities were given as: speed; balance; power; coordination; agility; reaction time.

The committee felt the present Youth Fitness Test administered by the President's Council on Physical Fitness and Sports was not appropriate because of the mixture of physical fitness and physical performance capacities in one battery. A Task Force was then appointed to develop a new Health Related Physical Fitness Test Battery and Manual. The Test Battery was submitted to, and approved by the AAHPERD Board of Directors, in November, 1979. The Task Force has completed the Test Manual and it is available in schools for use in the fall of 1980. The Physical Fitness Council of ARAPCS has been given the responsibility for the implementation of the new test. The test items have norms for children 5-17 years of age and include:

1. Cardiorespiratory function - one mile or 9 minute run (1.5 mile or 12 minute run optional for children 13 years and above.
2. Body fat composition - skinfold measures at triceps and subscapular sites.
3. Musculoskeletal function - bent knee sit-up with hands on shoulders, and sit and reach test for low back and hamstring flexibility.

The Physical Fitness Council is encouraging all state AAHPERD meetings in 1980-81 to include presentations on the rationale for the test and practical sessions on test administration. The Task Force will evaluate the new test over the next two years with the possibility of revision in the future.

FITNESS FOR KIDS: KNOWLEDGES, ATTITUDES, SKILLS: K-8

Tom and Laraine Ratliffe
Lexington County School District Two
715 Ninth Street, West Columbia, S.C. 29169

Our approach to teaching fitness to children is based on our perceptions of how people learn and how they include certain behaviors in their lifestyles. All three learning domains, the psychomotor, cognitive, and affective, should be integrated to enhance the understanding and internalization of the concepts relative to fitness. Our experience has influenced us to provide physical activities while focusing on knowledge and attitudes.

If you ask the average person on the street "Is a high level of fitness important?" the answer would be yes. And if asked to describe fitness the person may say sit ups, push ups, running, and jumping rope. We would agree that these are things one does to become fit, but these types of replies are exclusively in the psychomotor domain--do this, do that. This is probably what most of us have experienced in Physical Education classes. Many people know what to do, but they aren't doing it. They don't value fitness enough to incorporate it into their daily lives. We feel that in order to grow and develop to the stage of valuing fitness an individual must have a good understanding of the principles involved in fitness and exercise physiology. Some of the key questions to be answered are: What are the components of fitness? How is each obtained and maintained? What changes occur in the body as a result of fitness activities? As knowledge is learned and activities are performed it is crucial to look at and evaluate a person's attitudes and feelings regarding their own fitness. After an individual participates in a regular exercise program for 4 to 6 weeks, he frequently remarks: It makes me feel better! I have more energy! I am losing weight! These statements are openings for rea teachable moments to answer the question of why do you feel better and have more energy.

Teaching Strategies

fitness lessons are integrated throughout the year
continuous reinforcement of concepts
cummulative experiences start in the 1st grade and continue throughout successive grades
unit approach--spend several classes focusing on fitness
short, spot lessons included in other lesson plans or held for teachable moments

Methods

media--films, charts, pictures, records, models
Running Clubs
homework assignments, fitness contract, worksheets, calorie counting
attitude questionaires and discussions

Performance Objective

The student should be able to identify the benefits of regular physical activity:

a. heart becomes a stronger pump by pushing more blood with each stroke--this helps lower blood pressure and lower resting and working heart rates
b. number of blood vessels increases
c. strengthens muscles and bones

d. gives you more energy for daily activities (makes you feel better.)
e. helps you maintain a normal body weight
f. increase relaxation by decreasing stress and tension

Learning Experiences

Watch and discuss the films "The Heart and Its Work", "What Makes Millie Run", "Run Dick, Run Jane", "Barney Butt", "Be Fit and Live", and "Physical Fitness and Good Health".

Fill out and discuss attitude questionaires such as the ME CHART.

Introduce the Running Clubs as a way to improve personal fitness and encourage participation throughout the year

Performance Objective

The student should be able to identify that there are two types of fitness: skill or athletic fitness (agility, balance, coordination, power, speed, reaction time) and health or physical fitness (cardio-respiratory, muscular strength and endurance, flexibility, and body composition).
The student should also be able to identify the components of athletic and physical fitness and demonstrate certain activities and behaviors that help improve each area.

Learning Experiences

Use self-tests in Fitness For Life, by Corbin and Lindsey. Prepare student and take each item on the South Carolina Physical Fitness Test. Record each child's score on a personal score sheet so she/he can see where they stand and how he/she progresses on future tests.

At times during the year explain how certain activities can help improve specific aspects of fitness. For example, aerobic dance for cardio-respiratory fitness and Yoga for flexibility.

Set up a reward system for improvement on personal fitness.

Performance Objective

The student should be able to describe the role of oxygen in the production of energy.

Learning Experiences

Use a role playing activity similar to the Heart Pump Circuit which has students play the parts of the body such as the lungs, heart, and muscles. Oxygen is simulated by tennis balls which are carried by students through the body and given to the muscles in exchange for energy. Emphasis is on the path of oxygen through the circulatory system and the importance of oxygen in the production of energy.

role playing activities--heart pump circuit, oxygen circuit

Performance Objectives and some sample Learning Experiences:

Performance Objective

The student should be able to describe the function of the heart and circulatory system:

a. location of the heart
b. size of heart
c. function (pumps blood to all parts of the body; a very strong muscle, always working, left and right pumps)
d. circulatory system: arteries, veins, and capillaries

Learning Experiences

Ask leading questions to find out the location and size of the heart. Use stethoscopes and listen to the heart.

Have students open and close one of their hands 80 to 150 times a minute to experience the action and hard work of the heart.

Heart Pump Circuit--use ropes, tunnels, boxes, tennis balls, and other materials to simulate the circulatory system.

Heart Pump Worksheets are labeled diagrams and questions used to reinforce knowledge learned by traveling through the heart pump circuit.

Have students read "You and Your Heart" from the American Heart Association and work on heart related Materials.

Performance Objective

The student should be able to describe the response of the heart to various activities. Student will realize that activities require different amounts of energy and that the heart rate can show these differences:

a. learn that heart rate is the number of beats in one min.
b. learn how heart rate is affected by different conditions
c. be able to count pulse and figure out heart rate

Learning Experiences

Use a straw on the wrist to see the up and down effect of the pulse.

Have students do the following while using stethoscopes:

a. listen to self and partners heart beats
b. count partners heart beats
c. learn to take heart rate and use a conversion chart count pulse for 10 seconds and look on chart to find heart rate for 60 seconds
d. take heart rate under different conditions to learn how the heart responds to exercise

Have students use index and middle fingers to feel their pulse beat on carotid artery and radial artery.

Practice taking H.R. during different activities such as sitting, running, jumping rope, push ups, stretching, dancing, etc., and discuss the differences and similarities.

Performance Objective

The student should be able to identify the risk factors of heart disease and to state and discuss ways to modify the risk factors in childhood; fatness, smoking, diet to include high fat foods and cholesterol, high blood pressure, stress and worry, and lack of exercise.

Learning Experiences

Use posters and information from the Heart Association to discuss the risk factors of heart disease.

Have students make posters showing one or more of the risk factors of heart disease. Have students bring pictures from magazines and newspapers to make a poster showing People Who Move and People Who Don't Move.

Have students write down the risk factors and then state how they can reduce these risks for themselves.

Performance Objective

The student should be able to demonstrate the use of skinfold calipers to measure fat pads and to explain the meaning of "calorie balance" and its implications for daily diet and activity habits.

Learning Experiences

Show pictures of the three major body types (ectomorph, mesomorph, endomorph) and explain that we are born with a certain body type. Although we are all born with a certain type we can control the amount of fat by diet, exercise, or a combination of both.

Have students explore fat pads by using cardboard skinfold calipers.

Explain the meaning of a calorie and use the following lesson. Have each student eat one cookie and then perform an active lesson. After 20 minutes stop the class and discuss calories. The cookie was 60 calories and we burned up 60 calories.

Look at the days lunch menu and record all the calories. Then write down all the activities from lunch to supper and record the caloric values. Compare the total calories for food intake and activity output to see if the result is an excess, deficit or equal number of calories.

Performance Objective

The student should be able to describe how a muscle will increase in size and strength if exercised more than normal (overload principle). The student should be able to edentify exercise or activities which will improve specific muscle groups (specificity principle).

Learning Experiences

Have students work on a muscle strength contract. Individuals record their scores for a series of arm and shoulder and abdominal exercises. Then they indicate their goals for improvement and practice to improve their individual scores.

For a complete curriculum send $2.00 to Lexington County School District Two, 715 Ninth St., West Columbia, S.C. 29169, c/o Bob Hampton

AEROBIC ACTIVITIES USING THE JOGGER (3-8)

Martha L. Reynolds, North Clayton High School, Clayton County Schools

The Jogger

The Jogger is a re-bound type exerciser that provides the benefits of walking, jogging, bicycling, and swimming in an enjoyable manner. An advantage of the Jogger is that it can be used in the home, office, clinic, gymnasium or out-of-doors. By using the Jogger, a person can develop and improve balance, coordination, endurance, flexibility, and rhythm.

In addition, under a physician's supervision, the Jogger will prevent and rehabilitate foot, knee, lower back, heart, and obesity problems in many cases.

Exercise Program

Our basic exercise program consists of the warmup, vigorous exercise, and a cool-down period. These three elements should be present in all exercise programs.

In today's program we will demonstrate exercises that benefit the heart, lungs, and circulation; the lower back and mid-section; and coordination and balance.

The students will begin with a warm-up routine to "The Hustle"/"I Only Have Eyes For You." By choreographing basic stretches and exercises with a gradual increase in pace of movement, their joints and muscles are prepared for vigorous activity. The warm-up activity will gradually loosen up tense muscles and increase flexibility.

The routine that follows will contain both muscle work and heart work. For example: MUSCLE WORK: hips and thighs - knee lifts and kicks; waistline - arm swings, sways, windup, and arm circles. HEART WORK: lively dance steps, bounces, and jogging.

The cool-down routine gradually tapers off the vigor of the exercise program. Students need to get ready for rest by slowly unwinding from a high level of activity to a lower level of activity. The best way to cool down is to gradually reduce the intensity of the activity in which you are participating. This is a necessary safety factor in all vigorous exercise programs.

FITNESS FLOOR ACTIVITIES: THE FEELIN' GOOD MODEL

Beth Kuntzleman, Co Director
Kellogg Feelin' Good Project, Spring Arbor, Michigan

PLEASE SEE FOLLOWING HANDOUT

FEELIN' GOOD

WHAT IS FEELIN' GOOD?

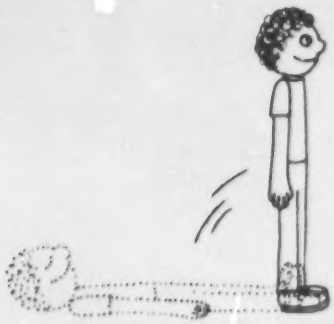
Feelin' Good is a cardiovascular fitness/health program for youth. It focuses on aerobic activities, values strategies, discovery activities, and reading materials for children (grades K through 9). It is a sequential program that can be used in YMCAs (Saturday morning gym programs, Indian Guides, leaders clubs, and sophisticated cardiovascular health programs); schools (public and private—as a mini course or as a fitness/cardiovascular unit in physical education programs); and churches (youth groups), to name a few applications. Feelin' Good is an integral part of the Y's Nationwide Cardiovascular Health Program. The entire purpose of Feelin' Good is to help children understand key concepts in cardiovascular health and more importantly make decisions on how they plan to take care of their cardiovascular system.

WHAT MAKES FEELIN' GOOD UNIQUE?

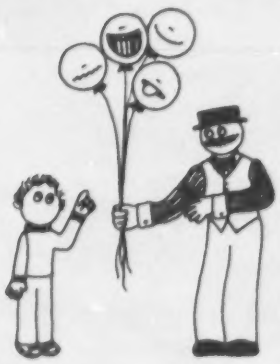
Feelin' Good includes some of the most contemporary thoughts in education. Valuing, discovery activities, behavior modifications, lectures, discussions, readings, and physical activities are some of the educational strategies used to highlight key concepts in Feelin' Good. The key concepts include: the anatomy and physiology of the cardiovascular system, heart rate, blood pressure, exercise, diet, stress, overweight, and smoking.

For illustrative purposes the "Blood Pressure Concept" is highlighted here:

1. **The lecture/discussion/reading component is designed to give children facts about blood pressure. That is, what is it? Why is high blood pressure dangerous? What effect do diet, exercise, stress, overweight, and smoking have on blood pressure? Reading materials, lecture materials, and discussion questions are available to give children these facts at their level. But facts are not enough, experiences are also needed.**



2. The Discovery Activities provide an experiential or a "learn by doing" component. Here the children's bodies become part of the learning experience. This emphasis reaches children on a level of feeling rather than just intellect. With the blood pressure concept, for example, the children learn to take each other's blood pressure. This is usually done in learning centers. Four learning centers may be operated at one time. At one station blood pressure is taken at rest, while at the second it is taken immediately after aerobic exercise. A third and fourth station may have the children taking blood pressures while in an inverted position, or after eating a heavy meal. Fifty-five different discovery activities are available and can be reproduced for your class setting.



3. The valuing component permits the creation of a values system. As youth deal with health and fitness issues the facts are important as are the experiences. But for most people they aren't enough. They have to struggle with their values—their basic beliefs about what is "good" or what "ought to be"—and how those values influence what they think and do. To achieve that goal, specific values strategies are used to help youth examine their own values, practice personal decision making, and become more committed persons who act more consciously, clearly, and effectively on their own values. With the blood pressure component many values strategies may be incorporated—Value Continuums, Trigger Stories, Ranking, I Learned Statements, and Name Tags are just a few of the numerous strategies provided in Feelin' Good. Here the children may be asked to rank which foods are best for people with high blood pressure or they may indicate which types of physical activities are to be avoided by hypertensives. They may even be asked to indicate where they think they are on a blood pressure continuum.

4. To get the youths' attention for this cardiovascular emphasis physical activity is considered the key component, the rationale being to capitalize on young people's enthusiasm for physical activity. The physical activities selected are non-competitive aerobic activities. Activities which are "non-threatening" and enjoyable. An "Every Child Can Win" emphasis. Thirty-six, 20- to 30-minute, exercise routines are provided which go beyond the stereotyped categories of activity (sports, gymnastics, and dance—these are included but they are placed into a format of non-stop continuous, endurance exercise). The type of exercise which is shown to be best for improving heart-lung function, muscle endurance, and body composition. The workouts also include relays, aerobic games, jump rope activities, circuit training, perceptual motor skills, and partner and chair activities. These activities are put into a workout format which is uniquely aerobic. Furthermore, the physical activity component is set up in such a way that the discussion, valuing, or discovery activities may be incorporated into the activity class.

WHAT IS A MODEL FORMAT?

Since each school or YMCA is different it is difficult to establish a model format. One sophisticated approach, however, may use this design. On a Monday 20 to 30 minutes are devoted to lecture/discussion/reading. On a Thursday, learning centers are utilized for 30 minutes. Then on Tuesday and Friday, the 20-30 minute endurance fitness workouts are provided. During this exercise session referral is made back to what was discussed or observed in the classroom. Some value strategies are also used after or before the fitness workout. Wednesday is a make-up or values strategy day.

Of course, other formats need not be as sophisticated or complete. Feelin' Good can be used as a one week "Heart Health" emphasis or as an added dimension to a unit on the circulatory system in science or health. The applications seem endless.

WHAT MATERIALS ARE AVAILABLE?

Eleven different books and manuals are available to help you implement this youth cardiovascular health/fitness program in your community. A teacher's manual is provided to maximize your effectiveness in utilizing the materials and your time.

The materials are designed to be extremely flexible so that they can also be easily incorporated into your ongoing health, physical education, camping, and other youth programs. They include: **Fitness With Fun, Fitness For Children, Fitness For Intermediates, Fitness For Junior High Schoolers, Values Strategies For Fitness, Fitness Discovery Activities, Feelin' Good Instructor's Guide, Color Me Red** (Grades K-3), **Heartbeat** (Grades 4-6), **The Beat Goes On** (Grades 7-9), and **Concepts In Health and Fitness.**

The manuals and books were developed by a professional physical educator and a group of professional writers and editors. They were then critiqued by a group of professionals including health educators, physical educators, exercise physiologists, and valuing educators. These experts came from various levels of education (elementary, secondary, and university) and YMCA programming (local, regional, and national staffs).

HAS FEELIN' GOOD BEEN TESTED?

Feelin' Good was field tested on more than 5,000 children and 100+ teachers and administrators across the United States. San Diego, CA; Vancouver, WA; Emmaus, PA; and Brockton, MA served as training sites. It was critiqued by students, teachers, and educational consultants. Mr. Emerson Brown, former president of McGraw-Hill (Science Division), noted that the Feelin' Good "concepts . . . mark a milestone in the teaching of health and physical education, either at the elementary or junior high level, and it (will) transform the teaching of those subjects."

WHAT ARE OTHER ADVANTAGES OF FEELIN' GOOD?

Feelin' Good has other advantages. It:

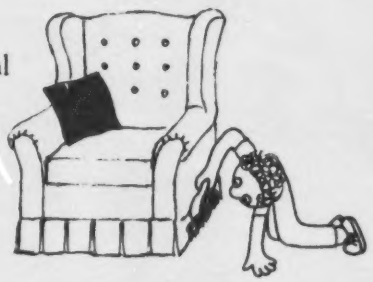
1. Provides a bona fide cardiovascular health program for youth (kindergarten through 9th grade).
2. Permits take home projects that encourage parental involvement.
3. Permits sophisticated Saturday morning gym programs in YMCAs.
4. Educates teachers and physical directors on cardiovascular health for youth.
5. Allows for a mini-course emphasis in schools and Ys.
6. Provides a packaged program for school use.
7. Permits youth to discover for themselves the value of good health.

IS THERE A SPECIAL TRAINING PROGRAM AVAILABLE?

Two-day workshops are currently being conducted all across the United States and hosted in YMCAs (on occasion Feelin' Good and Activetics workshops are offered in a three-day workshop). Workshop experiences include: 2 hours of aerobic games, relays, dances, and sports; 2 hours with the Discovery Activities; 2 hours on implementing the program in your community; 2 hours on group dynamics and motivational experiences; 2 hours on the process of developing values in health and fitness; 2 hours on heart disease risk factors—as they apply to youth; and 2 hours on discussion, special interests, and other workshop duties.

WHERE CAN I GET FURTHER INFORMATION?

For further information contact Dr. Clayton Myers, National Fitness Director, National Council of YMCAs, 291 Broadway, New York, New York, or Dr. Charles T. Kuntzleman, National Program Consultant, Spring Arbor, Michigan.



FEELIN' GOOD

CAN'T, NEVER COULD IN STUNTS AND TUMBLING (4-8)

Dwight M. Ellenburg, Rome City Schools

Six Weeks Stunts And Tumbling Unit Outline For Grades 7 and 8

Introduction - Definition, history, value (teaches you how to fall), safety precautions and rules

Simple Feats and Stunts - Bear, crab, wet cat, kangaroo, seal and duck walk. Relays; Chinese get up, elbow roll over, merry-go--round, class leap frog, people pass

Mounts - Sitting, thigh (2,3,5 people), and standing

Pyramids - 3,6, 10 man pyramid, pyramids using mounts, make your own pyramid

Roll Progression - Forward roll, run with 1 and 2 foot take off, team forward rolls, continuous forward rolls, Eskimo roll, forward chain, shuttle roll, backward rolls, continuous backward rolls, team backward rolls

Dive Progression - Over a ruler, over rolled mat, over 1,2,3,4 people and so on.

Inverted balances - Cartwheels, continuous cartwheels, team cartwheels, round-offs, shoulder rest, tip up, tripod, headstand, hand stand, elbow stand, walk on hands, archway, spread eagle

Springs - Kip up, head spring with rolled mat, hand spring with and without the aid of rolled mat, back hand spring with belt and spotters

Mini-trampoline - Stand and jump, run and jump, tuck, half-turn, Full turn, pike, split, front somersault, front twist

Skill Test - Ten stunts and tumbling skills tested
- 0 points -- no attempt
- 1 point -- poor attempt
- 2 points -- done adequately
- 3 points -- done well

Written Examination - 30 questions

Alternate Plan - Tumbling Slid Presentation, word-find puzzle

Grading -

Participation	30 points
Attitude	10 points
Skill	30 points
Knowledge	30 points
	100 points

Stunts And Tumbling Safety Precautions

1. We need to warm up muscles and joints prior to tumbling.
2. Sometimes accidents are caused by rings, watches, slippery shoes, untied shoe laces, and objects stuck in socks.
3. Watch out for slippery floors.
4. Make sure the stunt area is clear and that enough space is available.
5. Listen to instructions!
6. Wait your turn in line.
7. Learn how to spot. Be sure to avoid flying arms and legs and support the head and back.
8. Do not distract a performer.
9. Do not perform a stunt we have not gone over unless you ask first.
10. Do not be in a hurry. We will start with the simplest feats and progress to the more difficult ones.
11. Students are usually not hurt by the stunts, but more often by horseplay and clowning.
12. Take a shower at the end of class.
13. Use good judgement.

"Mind these rules and do not grumble
And someday you will learn to tumble."

Teaching Stunts And Tumbling

1. Should stunts and tumbling be a part of your curriculum? - Students find it satisfying and challenging to master stunts and manipulating their own bodies in all sorts of patterns.

2. Can stunts and tumbling be easily adapted to your program? - Stunts and tumbling are adaptable to all age levels. These are activities that know no season or time of year. The activity can be restricted to small spaces and, with the exception of mats, no equipment is necessary. Some stunts may also be taught without mats.

3. How can I secure mats if there are none on hand? - Beg, borrow, and steal!
   How many mats? - You should have a sufficient number to keep the class active.
   What size mats? - A. Smaller mats slide on the floor during use and B. larger mats are too difficult to move without dragging across the floor.
   What type mat? - A rubberized 1" thick, folding mat which can be easily stored and wiped clean is the best item. The mat with velcro fastening for combining and attaching serve the best purpose.

4. How should I organize the class? - Use one of the following:
   A. Each group remains at the same location throughout the lesson.
   B. Rotation of groups from one mat to another.
   C. Groups remain at the same mat or station, but class aids rotate.

5. What should I consider before selecting a stunt? -
   A. Choose stunts that proceed from the easy to the difficult.
   B. Have some stunts that all can do.
   C. Meet all skill levels within the class.
   D. Prepare for stunts of greater difficulty.
   E. Give students the satisfaction of progress.

6. Is it necessary to "sell" the stunts and tumbling program? - There are many fears and inhibitions based on lack of information or skill that may defeat the program.

7. What little things can I do to make it a better unit? - Enthusiasm, posters, teacher demonstrations, school exhibitions, and various other means can be used to make it fun for all.

THIS IS IT: EDUCATIONAL GYMNASTICS B.B. HARRIS STYLE (K-4)

Inga Jordan, B.B. Harris Elementary School, Gwinett County Schools

Educational gymnastics allows the children at Harris to explore, experiment, and discover through many processes. The individual child is free to invent and select his/her own answers to a variety of task. The classes are designed to meet the needs of the various skill levels of the children with the intent of refining the skills.

Classes begin with teacher-directed activities and eventually progress to child structured activities. In this progression we begin with no equipment. As we progress and the skills become more refined, equipment is gradually introduced to add more variety to movement.

The following themes are covered in the educational gymnastics program:

1. Body Awareness
   a. Body Parts
      outer- head, shoulders, hands, arms, knees, ankles, feet, etc.
      inner -muscles (stretching and strength)
   b. Body Moves
      Stretching, bending, curling, turns, jumps, walking, running, hop, leap, slide, kick, pushing, support, pulling
   c. Body Shapes
      Round, curled, straight, long stretched
   d. Weight Bearing
      Support (base of support), transference of weight, balance
2. Space
   a. Personal
   b. General
   c. Directions
      Forward, backward, sideways, left/right, up/down
   d. Levels
      High, middle, low
   e. Size
      Big, little, large, medium, small
   f. Shape
      Body design in space
   g. Focus
      Direction of eyes
   h. Pathway
      Straight
3. Effort - Quality of Movement
   a. Force
      Strong, light, tight, loose, free, flowing
   b. Time
      Fast, slow
   c. Flow
      Free, sequential, continuous
4. Relationships
   a. Relationships
      Near, far, meeting, parting, alongside, infront of, behind, over, under, unison
   b. With Objects
      Mats, vaults, beams (high, low),lines on floor, barrels, chairs, mini tramp, tables, cageballs, balance boards, hurdles, hoops, ropes, crates, benches, boxes, crash pads, parallel bars, and many other obstacles
   c. With People
      Partner, small group (3-5) and large group - class cooperation is required in order for centers to work

Using students as participants the following will be presented:

1. Activities/games for teacher directed lessons
2. Task Cards - Individual and group
3. Center Materials

AFTER-SCHOOL GYMNASTIC PROGRAM IDEAS

Camille McElroy, Spalding Drive Elementary School, Fulton County Schools

The gymnastics presentation will consist of the following:

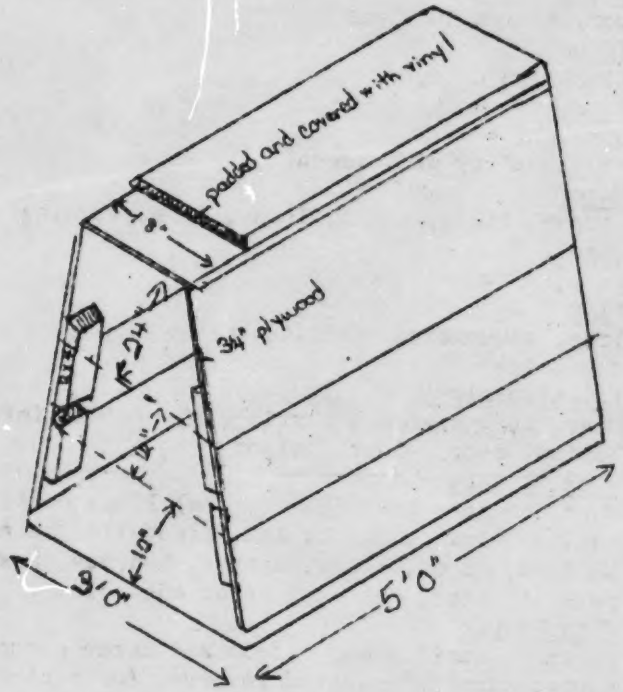
1. Overview of program
2. Slide Presentation
3. Demonstration of skills by Spalding Drive gymnasts

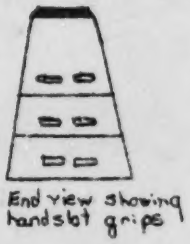
The first part of the program will consist of a general overview of the program. The following will be discussed:

1. Origin of program
2. Growth of program over the years
3. Age of students
4. Number of students in program
5. Size of classes
6. Time involved in program
7. Equipment used in program (bought and homemade)
8. Dress of gymnasts
9. Individual skills cards

The second part of the program will be a slide presentation consisting of slides of Spalding Drive gymnasts working on the floor, balance beam, uneven parallel bars, even parallel bars and vaulting box. In the background the gymnasts are expressing their personal attitudes toward gymnastics.

The final part of the program will be a demonstration by the gymnasts. Basic tumbling skills will be shown on the floor as well as skills on several pieces of equipment. Original, creative routines will be demonstrated by the gymnasts on the floor and apparatus.





Total cost of all materials $110

Swedish Vaulting Box

THE YOUNG GYMNAST-BEGINNING TUMBLING AND USE OF GYMNASTIC APPARATUS (4-8)

Sharon F. Tucker, Griffin Middle School, Cobb County Schools

SIXTH GRADE TUMBLING UNIT PLAN

1ST DAY - Introduction to Class - spotting - mat placement requirements for class - warm-ups and fun stunts relay race.

A. Class Organization:
1. Class is divided into 6 groups of 5-6 students and put on a mat.
2. Students choose their groups. Each mat has a folder with various stunts - stunt progressions, doubles stunts etc. and one mat has pyramids only.
3. The groups work on the stunts at their mat for approximately 10 minutes then each group rotates to the next mat.

B. Requirements of the course (examples)
Single Stunts - forward roll, back roll, head stand, handstand tripod, elementary cartwheel, push-up backbend, knee walk, log balance.
Doubles - double bear, triangle, press, table, horizontal balance, back-to-back pullover, statue, angle balance.
Pyramids - 3-man, 4-man, 5-man, large group.

C. Evaluation:
1. Students are graded on group pyramids and 3 stunts of their choice.
2. Dressing out for class and participation.

D. Expectations:
1. Each student is expected to work to the best of their ability on each mat.
2. Each student is expected to gain knowledge and attain some skills in tumbling and the making of pyramids.

SEVENTH GRADE UNIT PLAN - GYMNASTICS

1ST DAY - Introduction to apparatus - safety - spotting techniques - vaulting technique - squat vault - apparatus placement

A. Class is organized in this manner.
1. Girls are divided into 3 groups of 4-5 and work on uneven parallel bars, balance beam and vault.
2. Boys are divided into 3 groups of 4-5 and work on high bar, vault and rings.
3. Peg board is offered when students have additional class time.
4. Groups rotate in their rotation every 6-7 minutes.
5. At each piece of apparatus, there is a folder with charts of stunts for that piece of apparatus - it includes spotting and practical techniques.

B. Requirements of each piece of apparatus.
Uneven Parallel Bars - Back pullover mount, front support, swan balance, roll over top bar dismount.
Balance Beam - Any mount in folder, any dismount in folder, scales, walking, forward rolls

Vault - Squat, Straddle, Flank
Rings - Skin the cat, ½ lever, inverted hang, pullups
High Bar - Swing-dismount, change grips, kip

C. Evaluation:
Students are graded:
1. Written test covering handout
2. Skills tests on apparatus.
3. Dressing for class and daily participation.

D. Expectations:
1. Each student is expected to work to the best of their ability in their respective areas.
2. Each student should gain knowledge and skill and spotting techniques in their respective areas.

EIGHTH GRADE UNIT PLAN - GYMNASTICS

1ST DAY - Introduction to apparatus - safety- spotting techniques, apparatus placemats - review of squat, flank, straddle vaults.

A. Class Organization
1. Girls are divided into 3 groups of 4-5 and work on uneven parallel bars, balance beam, vault and tumbling.
2. Boys are divided into 3 groups of 4-5 and work on high bar, vault, rings and tumbling.
3. Ropes and pegboard are additional areas where both groups can work.
4. Groups rotate every 6-7 minutes.
5. At each area there is a folder with charts of stunts, etc., It includes spotting and practical techniques.

B. Requirements to work on apparatus.
Uneven Bars - pullover mount, front support, swan balance, roll over bar, stride circle, back hip circle
Balance Beam - mounts, dismounts, scales stands, forward roll cartwheel dismount
Vault - Squat, straddle, flank, handsprings (if qualified)
Rings - Skin the cat, ½ lever, inverted hang, inverted ½ lever swing through pullups.
High Bar - Swing dismount, change grips, kip, kip to stem-rise, stride circle, skin the cat.
Tumbling - routine involving any 12 stunts.

C. Evaluation:
Students are graded on -
1. Written test covering handouts - 20 pts.
2. Skills test on 3 or 4 areas. - 40 pts.
3. Dressing for class and daily participation - 40 pts.

D. Expectations:
1. Each student is expected to work to the best of their ability in their respective areas.
2. Each student should gain knowledge and skill and spotting techniques in their respective areas.

RESOURCES

Books

Newton, C. Lokin and Robert J. Willoughby, The Complete Book of Gymnastics. 1977 - Prentice Hall, Inc., Englewood Cliffs, New Jersey.
Blanche, Drury and Andrea Bodo Schmidt, Gymastics for Women, 1970. National Press Books. Palo Alto, California.
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Dauer, Victor P., Dynamic Physical Education for Elementary School Children, 1971. Burgess Publishing Co., Minneapolis, Minn.

Word Games and Puzzles

Rice, Ruth Physical Education Word Games - 1976. J.Weston Walch, Publisher, Portland, Maine.
Churchill, E. Richard and Linda R. Churchill, Sports Puzzles - J. Weston Walsh, Portland, Maine.
Rowe, Eve, Sports Bingo - 1977. J. Weston Walch Publisher. Portland, Maine.
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Films -(State)

Gymnastics - Fundamentals for Boys
Gymnastics - Fundamentals for Girls

TEACHING PHYSICAL EDUCATION TO DISADVANTAGED STUDENTS ... WHO IS IN CONTROL? (3-5)

Rick Kobel, Joesph T. Walker School, Marietta

I. Introduction to My Situation: Teaching the Disadvantaged
II. Characteristics Observed In Disadvantaged Students
III. Disruptive Behavior Can Dictate What Can Or Cannot Be Taught
IV. Other Factors Which Influence The Teaching Process

Here are four teaching experiences which you may or may not be familiar with:

A. Boys and girls working on a particular skill in small groups. The teacher is merely going from one group to another offering his/her viewpoints.
B. Boys and girls shoving and chasing in a chaotic fashion while the teacher talks to two students.
C. Students walking up and down a hallway for 15 minutes during physical education class.
D. Six students sitting and doing nothing while the rest of the class is participating with the teacher.

These situations are very familiar to me because I've been through them and many, many more like them. These situations were caused by student behavior. The students were able to control what occured during their physical education class.

There are various student characteristics which teachers must cope with that have an affect on the teaching process. This was prevelent in my situation where I taught three years in a non-farm, rural county in which 65% of the students were considered socioeconomically disadvantaged according to a federally funded free lunch program.

The disadvantaged students were unique individuals who in many instances had been turned off to the educational process. My teaching experiences led me to conclude the disadvantaged students could control the teaching process. The directly and indirectly effected what could and couldn't be taught.

Descriptive, negative behaviors have a tendency to break down teacher effectiveness. It sidetracks teachers from teaching what had been planned to the point that other alternatives need to be implemented. The students can control the situation which causes the teacher to react to the students even though it may not be evident.

You must realize this can occur regardless of whether or not the students are disadvantaged. This was simply my situation. There are many other factors which can effect your physical education class also. (FIGURE 1) These factors go beyond the class. They have an effect on the entire school. Which factors have the greatest effect on your situation may fluctuate on a daily basis. How you do or don't deal with these factors will have an affect on your teaching experiences.

FIGURE 1*

Interfacing Factors Which Influence The Teaching Process

- Teachers experience
- Student-teaching experience of the teacher
- Teachers motivation
- Teachers intelligence
- Teacher sex
- Age of teacher
- Personality traits of teacher
- Social class of teacher
- Teachers training program
- Ethnic composition of school and children
- Board of Education
- Facilities
- Size of school
- Amount of P.E. equipment
- Length of class period
- Weather conditions
- ?

- Teachers knowledge of subject
- Support for P.E. from other teachers
- Attitude of administration toward physical education
- Short term program goals
- Long term program goals
- Community recreation program for children
- Community sports programs for children
- Busing
- Age of children
- Abilities of children
- Social class of children
- Attitudes of children
- --Frequency of classes
- Size of class
- --?

*Children Moving by George Graham, et al.

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PREPARATION OF "NORMAL" STUDENTS FOR MAINSTREAMING SPECIAL STUDENTS IN PHYSICAL EDUCATION (K-8)

Charles V. Daniel, Western Kentucky University, Bowling Green

A Good Idea For Pupil Preparation For Mainstreaming: Handicapped Awareness Day
By: Dr. Charles Daniel, P.E. and Tabitha Daniel, E.C.E.

Classroom and Physical Education Teachers: Why not provide your students with the opportunity to experience a Handicapped Awareness Day?

Preparation for Students

All public schools will be required to be in full compliance with P.L.94-142 this September 1980! Many school systems will find handicapped students mainstreamed into regular classes and special education classes housed in regular schools. What better way to prepare for mainstreaming than to expose "regular" students to the physical and emotional experience of being handicapped? Let the pupils actually experience the physical, mental and emotional limitations that handicapped students experience daily.

Lack of Understanding

While teaching in an elementary school in Norfolk, Virginia, the author had the opportunity to instruct handicapped students at a special education school prior to P.L. 94-142. One day while holding a track meet for the exceptional children of the Norfolk Public School System at the "regular" elementary school, it became evident that the elementary students had no idea or understanding of the difficulties that these exceptional children experience. Some of the "regular" students made fun of the exceptional children, not out of hate or envy, but out of fear and a lack of knowledge and understanding. Without knowledge and understanding there could be no acceptance or appreciation of the handicapped students.

Simulation Program

Common sense dictates that for the handicapped student to become accepted in a "regular" school setting, the "regular" students first must have knowledge, training and experience in the area of what is a handicap and its effect upon mental, physical and social ability. By providing knowledge, training and actual experiences, it was hoped that the regular students would develop an appreciation and acceptance of the handicapped student.

The following week of lessons turned out to be the greatest learning situation instructed by this author to his students. Collecting crutches, wheelchairs, walkers and blindfolds from surgical supply centers and the Red Cross, the author prepared a three-day handicap awareness program for kindergarten through sixth grade elementary students.

The Program

Day One Gymnasium — Students were assigned partners and given a handicap. Some were blind, some in wheelchairs, some on crutches, some in walkers. Then the students were challenged to participate in a regular physical education class including obstacle course, ball rhythmics, movement education.

Day Two Playground — The students were handicapped on the playground and for outdoor physical education. The students participated in rope rhythmics, physical fitness activities, use of playground equipment.

Day Three Classroom — The students took their handicapped situation into the classroom and school environment. The students learned the difficulties in the classroom environment, lunchroom, bathroom, water fountain.

During these four days the classroom teachers were cooperative and remarked on the wonderful learning experiences that were occurring for the students and the teachers. After each simulation the students would discuss their feelings, frustrations, success, and difficulties they experienced in being handicapped. These discussions were used as an attempt to build knowledge and understanding that would lend to acceptance of handicapped students.

Learnings

The whole faculty, staff and students learned about what it means to be handicapped. The students and teachers had to look at their fears and misunderstandings of the handicapped. It was a great week of learning!

The children learned much more than just acceptance and understanding.

Responsibility - for others and self
Communication Skills - giving directions
Listening Skills - taking directions
Trust - a person leading a student that is blindfolded
Problem Solving - in all activities
Cooperation - with other students
Self-Awareness - their own natural abilities
Appreciation for Self - being thankful for one's own abilities
Acceptance of others

Any teacher can tell a class that they must accept a handicapped classmate, but only through knowledge and actual experience can students and teachers develop an appreciation and acceptance of the exceptional student. Take your class or school through a handicapped awareness course. The students and teachers will gain more real knowledge and practical experience for mainstreaming of handicapped students.

TRACK AND FIELD MINI-UNIT: MAKE IT PAINLESS (4-8)

Joseph B. Boland and Fred Nielsen, Mabry Middle School, Cobb County Schools

PURPOSE:

An organized unit of track and field activities may be the first and only experience of this nature for the individual student. The opportunities for achievement, improvement, and personal satisfaction are great; but the burden for achievement and improvement rests upon the individual. In addition, this unit is an excellent opportunity for learning concepts of strength, speed, endurance, and flexibility.

GOALS:

1. Students will have an opportunity to accept leadership positions.
2. Students will be exposed to a variety of track and field activities.
3. Students will compete with classmates.
4. Students will learn the terminology of track and field.

OBJECTIVES:

1. Students will spend two days judging track and field events.
2. Students will compete with another class in at least two events.
3. Students will be responsible for correctly reporting scores for all the events in which they participate.
4. Students will complete the written test with 80% accuracy.
5. Students will demonstrate proficiency in one track and field activity.

LEARNING ACTIVITIES:

1. Divide the class, with boys and girls in each group. The number of groups should equal the number of stations.
2. Each group must assign designated members of the group each day to help out at a particular station. Students serve as timers, judges, organizers, recorders, etc. A group is responsible for the same station each day, but the helpers should change each day.
3. Students may choose no more than three concentration events. Extra practice time will be given so that only those students are practicing at that station.
4. Students will take a written evaluation on the unit.
5. A meet will be held for two days during the unit. Students may not participate in more than two events.
6. Each day students will record their place on the chart on the bulletin board.
7. The personal records on each event will be recorded by the teacher.
8. Proper technique and safety practices will be demonstrated to the students at each station.
9. Instruction cards will be available at each station. These cards will contain a picture and explanation of proper technique, safety practices, and terms that the student should know.
10. Sprinting Techniques: slight forward lean; head straight ahead; broken wrist; pointed elbows; elbows tight; land on toes; run through finish.

11. Starting Blocks: front block 12" - 19" from starting line; rear block 28" - 40" from starting line; hands under shoulders; position of hands; rear end higher than shoulders; head in relaxed postion.
12. Distance Running: erect stance; land on heels; elbows slightly away from body; hands swing to midline; breath through nose and mouth.
13. Hurdles: take-off point 5-6½ feet from hurdle (wrong foot- change block or chop first steps); shoulders parallel to hurdle; opposite arm 4" - 6" inside lead leg; lead leg lifted straight up; lower leg extended; full stride with trail leg; dive at hurdle, don't jump; chest 2 - 3" from thigh.
    50 Yd. Hurdles: start to first hurdle 39' 4½"; distance between hurdles 26' 3"; to finish line 31' 10½".
14. Shot Put: enter and leave from rear; shot rests in knuckles, held relaxed; elbow raised; eyes always straight ahead; glide across circle, end up with head, shoulders, and eyes facing backward; push in smooth, continuous motion; don't move shot off of neck.
15. High Jump: approach 7 - 9 strides at 45°; take-off arm's length from bar; 1 foot can't cross plane; measure from ground to top of lowest part of bar.
16. Relays (hurdle, shuttle, line, pursuit): 22 yd. (20 m) passing zone; visual exchange - R to L; switch hands on first stride (palm up); blind exchange - R to L; switch hands on first stride (palm down); "California" exchange - take position in lane according to place of oncoming runner; keep moving in toward pole.
17. Medley: i.e. 110, 220, 440, 880.
18. Principal Changes in Body Through Training
    a. increase in strength of muscles - improved neuro - muscular coordination
    b. increase in mechanical efficiency - lower oxygen consumption for a given amount of work
    c. increase in maximum oxygen consumption
    d. increase in maximum cardiac output with less increase in pulse rate and blood pressure during submaxial exercise
    e. improved pulmonary ventilation permitting adequate oxygen and carbon dioxide exchange for lower energy expenditure of the respiratory pump
    f. quicker recovery in pulse rate and blood pressure after submaxial exercise
19. Circuit Training: usually 10 exercises - 3 circuits in 15 minutes.
20. Fartlek Training: (speed play): free, relaxed running on soft surface away from the track (go fast when you want to).
21. Interval Training: Variables: length of the distance (1 lap, 100 yards);choose speed (3/4 max.); duration of recovery interval (1 - 5 min.); number of repetitions (6 - 10).

TERMS:

Anchor Man	Exchange Zone	Scratch Line
Baton	Field Events	Sprint
Blind Pass	Heat	Staggered Start
Check Mark	Kick	Starting Blocks
Circle	Lane	Toe Board
Cross Bar	Leg of a Relay	Tying up
Dead Heat	Pace	Visual Exchange
Exchange		

SAFETY.

1. Compete only when leader gives the signal.
2. Stay clear of starting and finishing line.
3. Be where you are supposed to be.
4. Stay behind restraining line for throwing events.
5. Don't cut in after you have passed batton-stay in your lane.
6. Be serious about improvement.

HOW TO DEVELOP AN AFTER-SCHOOL RUNNING PROGRAM (K-8)

Lenny Forti, Woodland Elementary School, Fulton County Schools

I. Distance Running For Children
   A. Philosophic and Psychological Questions
   B. Present Research

II. Developing A Running Program
   A. Administrative details
   B. Keep It Fun
   C. Stretching and Strengthening
   D. Basic Training Principles
   E. Injury Prevention and Care
   F. Record Keeping and Pictures

III. Parental Involvement

IV. Fun Runs
   A. How to Promote and Organize
   B. Selecting Local Fun Runs

PLANNING, CONSTRUCTING, AND IMPLEMENTING PLAYSCAPES (K-5)

Tom Trimble and Larry Stueck, University of Georgia, Athens, Georgia

Playscapes: "WE OFFER A VERY SIMPLE SUGGESTION: give the child an environment in which everything is constructed in proportion to himself, and let him live therein. (Maria Montessori)

The playscape is a natural place for social-emotional development to occur. A child's world is concrete, direct, and physical. A playscape has these same characteristics while the ordinary classroom environment seldom meets these requirements. Nonhandicapped children typically approach play and playscapes without need for adult involvement. For them, play is a spontaneous experience. Troubled children also respond to the playscape; it is often a more viable place for learning than the standard classroom. Yet the playscape, to be of value for them, requires organization around developmental needs and the active involvement of adults working with the children in their play world.

The primary purpose of this presentation is to cause responsible persons to assess the potential of the outdoor play areas at their respective schools. Ideas will be given for planning, developing and implementing playscapes. Numerous slides will be presented to identify a wide array of design potential.

Guidelines for Planning, Developing and Implemeting a Playscape

Planning:

Determining Need:

Potential of Play In Child Development (Reference: Theory Into Practice, volume 13, No. 4, October 1974. Speical issue devoted to "The Value of Play for Learning.")

Determining Need Continued:
Optimizing the Play Environment for Children
Outdoor Play Area Needs Assessment (What is available and is it sufficient?)

Initiating The Process:
Educate Influential sources as to the need, i.e., teachers, principal and PARENTS
Principal - private chat with principal presenting solid case as to need
Teachers - Faculty meeting presentation
Parents - Presentation at PTA meeting by an expert with credibility

Procuring Funds For Development:
Anticipate conflict if consideration is given to normal funding channels
PTA Fund raisers (Spaghetti suppers, Carnivals, Field days, community sponsors, auctions, etc.) Matching funds from school system.

DEVELOPING

Design is Affected By:
Available Funds
Available space and topography of the land
Input of parents and children
Educational goals to be enhanced via playscape usage
Adult beliefs concerning safety and supervision
Research evidence (openendedness, functional complexity, etc.)
Esthetic considerations (novelty, uniqueness, compatibility)

Organization For Construction:
Working plans (blue print)
Site layout
Acquistion of materials
Soliciting labor (Parental aid imperative for financial viability)
Division of labor (making work assignements)
Maintenance considerations

IMPLEMENTING

Disseminating Information Concerning Possible Educational Uses (Reference: "Playscape Safety", JOPER, June 1979)
Supervision Considerations
Scheduling For Use
Safety - Preparing the Children (rules and understanding)

BEST WISHES IN YOUR EFFORTS: "THERE IS NO FAILURE EXCEPT IN NOT TRYING"
(Elbert Hubbard)

AFTER-SCHOOL PHYSICAL EDUCATION: THE EXTENDED DAY PROGRAM (4-7)

Scotti Hull, Rockbridge Elementary School, DeKalb County Schools System

I. Introduction
II. DeKalb County Afterschool P.E. programs
  A. Number of schools participating
  B. Various activities and programs
III. Slide Presentation of Afterschool P.E. programs
IV. How to conduct an Afterschool P.E. Program in Your School
V. Conclusion

FRISBEE IDEAS: (4-8)

Dexter Mills, Health Maintenance/Fitness Coordinator, Floyd Junior College
Rome, Georgia

This presentation will be designed so that the teacher will be able to apply the knowledge gained, concerning the use of frisbees in the physical education classes to the practical classroom situation. The following areas will be covered:

A. Frisbee Fitness Games
   1. Freeze Tag
   2. Cross-the-Ocean
   3. Smaug's Jewels
   4. Shoot Out
   5. Round-Up

B. Throws & Catches
   1. Backhand
   2. Forehand
   3. Overhand
   4. Underhand
   5. Thumber

C. Formal Frisbee Games
   1. Ultimate
   2. Whizbo
   3. Folf
   4. Double Disc Court
   5. Guts

TWO, FOUR, AND EIGHT SQUARES

Otto H. Spilker, Western Carolina University, Cullowhee

Children should have completed or be in the process of doing "Ball Routines" before starting "Squares". Equipment may include playground balls or volleyballs. You may draw two square courts or use the existing four and eight square courts. We have many four square courts and use them to begin two squares activities.

(ALL DIAGRAMS WILL BE FOUND ON PAGE 55)

The number of courts depends upon the number of children. One ball is needed for each half court group of four children. (SEE FIGURE 1)

Two square is a lead up activity to Four Square. Change to Four Square when you think the children are ready. (FIGURE 1)

Two Square Singles - <u>"Catch and Throw"</u> This is a simple game with simple rules. It is their first game experience using the new ball skills they have learned with the "ball routines". (FIGURE 1)
Enthusiasm may be slow developing for a few and there is going to be some arguing. Both will improve as their skills develop.

(REFER TO FIGURE 1)

How To Play - The server throws the ball into his opponent's court - the ball must land inside the opponent's square - if the ball touches the line (any line) or bounces first in the server's court or goes outside the opponent's court - the server is out and goes to the back of the line to wait for another turn - The child waiting becomes the new server. The children throw the ball back and forth until someone is out. When the receiver is out he goes to the back of the line and the server becomes the new receiver. The Object of the game is to throw the ball into the opponent's court where he cannot get to it-NOT HOW HARD THEY CAN BOUNCE IT. Everyone must throw the ball with an underhand throw.

(REGER TO FIGURE 1)
Doubles - "Catch and Throw" (Two players for each square) Same ideas as singles except there are two players for each court side. When one partner is playing the ball the other partner must be outside the square (to the rear). If one partner breaks a rule and no other teams are waiting they may continue to play. If a team pair is waiting to play it is their turn to play when a rule is broken. If no other teams are waiting to play a seven (7) point game may be played. When playing a seven (7) point game the serving team receives points as the other team makes mistakes. When the serving team makes a mistake, the other team begins to serve.

(SEE FIGURE 2)

Catch-Drop-Hit Singles is the same as Catch and Throw. The only difference is that the children catch the ball, drop it and hit it to the other court. (FIGURE 2)

Catch-Drop-Hit Doubles is the same as Doubles Catch and Throw. Again the only difference is that the children catch the ball, drop it and hit it to the other court. ALL HITS ARE UNDERHAND TWO HANDED HITS. (FIGURE 2)

The next level of skill is to hit the ball with a two handed underhand hit into the other square without catching it first. To begin the game the server must drop the ball and hit it into the other square. The receiver must hit the ball back into the server's square after the ball has hit in his square.

Play continues until someone makes an error. Again if there are no children waiting to play a seven (7) point game may be played. Doubles may be played using the underhand hitting skills. The game begins with server dropping the ball and hitting it into the other court. During doubles each player on the same team must take turns hitting the ball into the other court. Remember, when you think they are ready for four squares - move them on.

Next ------ With the class sitting so that they can see and hear, select six players to demonstrate the game of four-square. What does the court look like? Four squares put together/ Right!! An overall square of 16' by 16' is not too small.

Ask four of the players to each stand in one of the squares and the other two to stand behind the waiting line. As other players leave the game because of a rule infraction one of the waiting players enters the game at the number four square. As you can see be looking at Figure 3 rotation goes from number four to number three, to number two and to number one square. Your goal is to get into number one square. The player in number one square begins the game. The server, the player in number one square must stand in the small triangle in that square.

The game begins when the person in number one square drops the ball and hits it (two hands underhand) into another square. The person in the square to which it is hit must let the ball bounce first and then hit the ball into another square. Play continues until someone: 1) Hits the ball into their square 2) Hits the ball on a line 3) hits the ball out of the court 4) Hits the ball before it bounces in their court. When someone does not hit the ball into one of the squares, that person steps out and goes to the end of the waiting line. The next person in the line goes to number four square and the others rotate if necessary. The game can be played using the Catch and Throw skills or the Catch-Drop-Hit skills.

EIGHT SQUARE is similar to four square in rotation and other general rules. The only noticeable difference is that the serve may begin from any square. Whoever holds the ball when everyone is ready to play may begin the game. New players enter at number eight and try to work their way to number one. The serve still begins with a drop and hit.

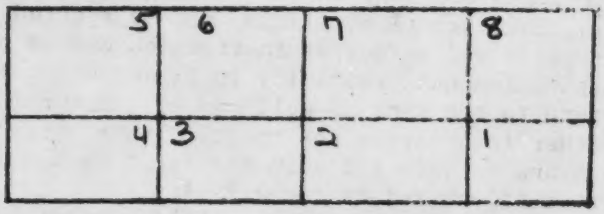

FIGURE 1

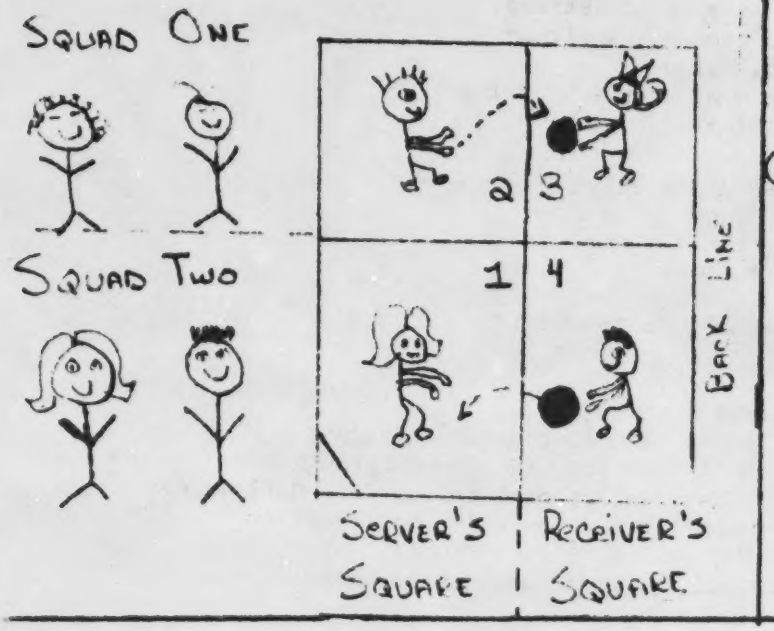

FIGURE 2

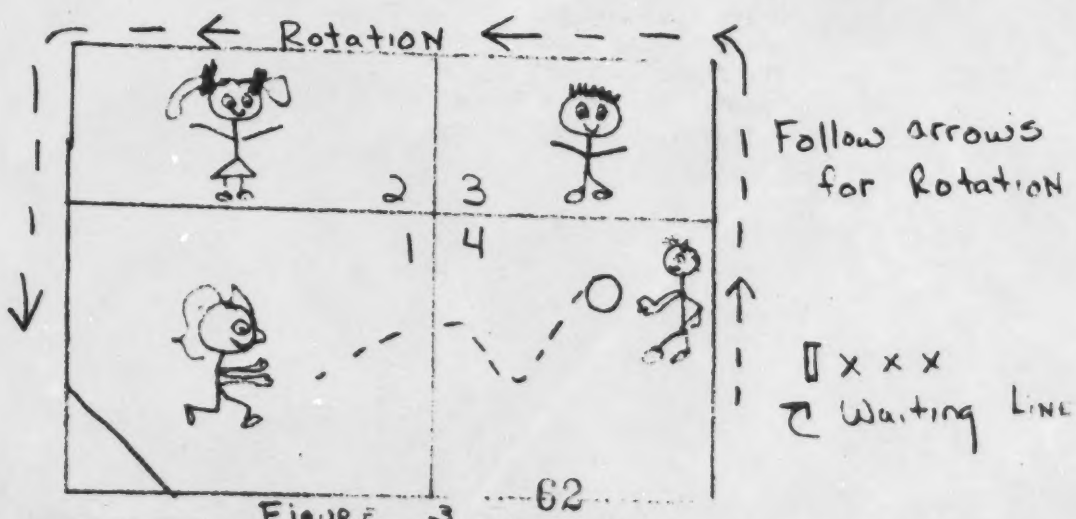

FIGURE 3

MODIFIED GOLF ACTIVITIES FOR MIDDLE SCHOOL STUDENTS

Gene Godfrey, Griffin Middle School, Cobb County Schools

Golf can be appropriately included in middle school physical education programs with provisions made for proper progressions. Many teachers are reluctant to initiate a golf program because of lack of experience and skill, and lack of equipment and adequate facilities. An elaborate setting is not necessary for introducing students to golf, nor does one have to be a professional golfer to be an effective teacher. Most school facilities can be adapted to meet the needs of basic skill instruction and effective instruction can be given using modified equipment and imagination and creativity in organization and planning.

A child's first exposure to the game of golf may well determine whether he or she will develop further interest in the sport. If he doesn't have some meaningful activity (action and satisfaction) in the first phases of instruction, he may quickly lose all interest and reject the activity.

Therefore, in order to reach and motivate the child, experiences should be planned which provide for immediate participation and success and progression from simple to complex movements. With this in mind, I would like to suggest the following progression for teaching golf to the middle school age child.

1. Putting - a. grip b. stance c. stroke
2. Chipping- a. grip b. stance c. stroke
3. Pitching- a. stance b. swing
4. Middle Distance Irons - a. stance b. swing
5. Woods- a. stance b. swing

National Golf Foundation Educational Services

Publications:

- Golf Instructor's Guide
- Golf Lessons
- Visual Aides for Golf Instruction

Information Sheets:

- JG-4 Junior Golf References
- ES-4 Communication Between Instructor & Student
- ES-8 A Movement Golf Unit for Grades one through six
- ES-6 A Movement Education Approach to the Full Golf Swing
- ES-1 Suggested Content for a Beginning Golf Unit
- J6-3 The Garner Middle School Golf Program
- Sources of Golf Equipment and Instructional Aides

Audiovisual Aids:

- Golft....A Special Kind of Joy
- Hot to Build a Golf Swing
- The Short Approach Shots
- Special Challenge Shots
- Putting...Golf's End Game

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FENCING: YOU CAN TEACH IT WITHOUT EQUIPMENT (4-8)

Joseph A. Krasevec, Georgia State University

I. Fencing Resources in the Atlanta Area.

A. Josephs Krasevec
Assoc. Director Recreation and
Fencing Instructor & Coach
Georgia State University
University Plaza
Atlanta, Ga. 30303
658-3440

B. Mr. Gene Getter
Fencing Master
Atlanta Fencers Club
15 5th Street, N.W.
Atlanta, Ga. 30308
892-0307

II. Suggested Teaching Progression

A. Motivating Factors

1. Fencing is an Olympic Sport
2. Fencing is a combat Sport
3. Fencing is given a contemporary posture because it is reflected in films, theatre, martial arts, and most children have picked up broom sticks, etc. and participated in some "street" form of fencing.

4. Fencing develops physical fitness as a matter of fact a 1976 research study comparing total leg strength of the '76 U.S. Pro American Fencing Squad vs. the N.Y. Jets Football team indicated that on an average the fencing squad had greater leg strength than the professional football team.
5. Fencing also improves endurance, cardio-respiratory endurance, flexibility, coordination, agility, depth perception, reaction time, reflexes, kinesthetic awareness etc. It can also serve to rehabilitate certain muscle injuries and correct postural problems.
6. Fencing is a life time sport governed and organized nationally by the Amateur Fencers League of America.
7. Schedule a fencing demonstration using local fencers (Contact resource people to set this up).

III. Warm-Up Exercises for Fencing

A. Flexibility Exercises - Emphasize stretching of the arms, torso, groin, legs. (static stretch preferred, bouncing movements kept to a minimum).
   1. slide bender (torso and arms)
   2. wind mills (torso, arms, waist)
   3. Arm circles (arms, shoulders, neck base)
   4. groin stretch sitting, legs in wide "V", bend torso forward, (groin)
   5. hurdlers stretch (calf, hamstrings)
   6. toe touches (calf, hamstrings, lower back)

   (Perform 8-12 repetitions of above exercises)

B. Endurance Exercises
   1. jumping jacks (legs, endurament C-V)
   2. semi-squat legs back-to-wall (quadracepts, calfs)
   3. Run in place (legs, C-V endurance)

   (use time intervals eg. 20 sec, 30 sec, etc.)

IV. Basic Fencing Movements

A. Invite local fencers to help demonstrate basic movements (Could be part of demonstration).

B. Teach following basic movements or positions
   1. Prepare or Salute position
   2. En garde position
   3. Advance (new walk)
   4. Retreat
   5. Lunge

Suggestions:

1. Conduct short races using the advance and retreat
2. To develop quickness of the lunge have student lunge and snap objects from partners held out hand.
3. Pair students and have one partner in the en garde position with foil arm extending a hand shake while other partner assumes lunging distance. Student practicing the lunge should lunge extending his foil arm out with hand in a hand shake position. Objective is to have the precise distance permitting the hands to meet in a perfect handshake.
4. To develop snap of lower leading leg in the lunge place a small object (coin, key, chalk, etc) on top of leading foot. If lower leg is snapped correctly the object will be ejected straight up (too slightly forward) in the air. Student may elect to catch object with his/her foil hand.

C. Offense and Defense
1. Offense - teach simple attacks of thrust, straight thrust lunge and disengage.
2. Defense - teach parry four and six only.

Suggestions:
1. teach attacks from en gard position only using extension of the arm to the target; from lunge to target.
2. parry 4 and 6 can be executed with use of forearm
3. pair students and have them attack with the simple attacks mentioned above. Student working on defense would attempt to parry with forearm.

D. Teach and Develop the Fencing Bout (Two fencers in Competition)
1. Teach distance concepts
a. distance relationships between two fencers.
-out-of-distance (can't score)
-lunging or scoring distance
-within distance (can score by just extending foil)

Suggestions:
1. Fencers face each other out-of-distance. One fencer (the attacker) initiates all movement by advancing and retreating. The other fencer (defener) reacts appropriately retreating on an advance and vice versa. It is the defenders responsibility to maintain the out-of-distance relationship. The instructor should periodically stop the action to demonstrate how (and why) difficult it is to maintain this distance.
2. Bouting Experience - This can actually be taught without foils by having each fencer secure a removeable hanging object to their wrist (eg. a glove attached to the wrist by a paper clamp- use your own imagination). The object would be for the fencers to lunge at their opponent and snatch the glove from the wrist. Students should be instructed not to move the arm or hand at the time of attack, but instead can only retreat to defend themselves.

E. Suggested Teaching Progression
1. Explanation of tasks; give name.
2. Demonstration by instructor or experienced fencer.
3. Stationary drill (part method) by the numbers.
4. Instructor commands movement by voice commands (whole method), fluid movement.
5. Mobility drill executing the action or fencing movement from instructors command.
6. Malulity drill with student initiating movement at "will".
7. Free fencing situation or practice employing learned movement or task. No commands.

HOW TO DEVELOP A CURRICULUM GUIDE FOR CLASSROOM TEACHERS: MOVEMENT EDUCATION IN THE ELEMENTARY SCHOOL (K-7)

Bettye M. Prescott, Jolyn DeLauder, Arlene Beaver, and Janice McWilliams
Fulton County Schools

I. Why Develop a Guide
A. Needs
1. Continuity
2. Classroom Teachers
3. Movement Education
B. Change In Program

II. For Whom
   A. Physical Education specialists
   B. Classroom teachers
III. Format
   A. Purpose
   B. Movement education methodology
   C. Physical structure
   D. Collection of material
IV. Problems Involved
   A. Differing philosophies
   B. Size of group
   C. Repetition
   D. Time Factor
   E. Special Considerations
V. Implementation of Guide
   A. Acquainting specialists
   B. Acquainting classroom teachers

SPACIAL AWARENESS - LEVEL

CONCEPTS	LEARNING ACTIVITIES
BASIC	
Move at different levels through open space. a. high (on tip toes) b. medium (Slightly bent at shoulder, waist, or knees) c. low (crawl, squat, etc.)	- Cue the change of levels if students tend to dwell at one level.
Move changing levels with different body parts. a. arms high stretching b. using hands and feet together c. sliding on stomach	- Recognize and comment on the different ideas students show. - Provide opportunity for students to observe others changing levels. Let students comment.
Move contrasting levels by using different body parts. a. arms stretched high while squatting low b. one leg high, hands and other leg low c. arms low, back and head high	- Comment on levels being used and those being ignored. Ex: If child keeps working on medium and high suggest low and medium
MIDDLE	
Manipulate equipment at diff. levels a. bounce ball (low, med., high) b. throw and catch bean bags; balls, etc. c. make hoop go around body parts at different levels	- Make sure choice of equipment and tasks given are appropriate for space available - Emphasize keeping equipment under control.
Manipulate equipment while body is at different levels a. catch ball while jumping b. bounce ball while moving low c. while hoop rolls, run through it	- When using equipment the need for students to stay in self space should be re-emphasized. - Stop students quickly on occassion to see if they have control of their equipment (freezing)

(Cont. on next page)

SPACE AWARENESS LEVELS GAMES Contd.

CONCEPTS	LEARNING ACTIVITIES
MIDDLE	
By self or with partner make up a game manipulating equipment at different levels, changing directions. a. dribble ball with foot, moving forward, backward b. throw hoop up, touch ground, catch hoop c. moving in a circle volley ball to parnter	- Stress importance of students moving to open spaces to avoid collisions.
COMPLEX	
Throw or strike a ball against a wall or to a partner at different levels a. use paddle to strike ball against wall b. pass basketball or football at different levels to partner c. use foot to send ball at different levels (soccer)	- Point out the advantages of manipulating equipment at different levels in various sports. ex: 1. strike volleyball at high level for spike or low level for dig. 2. pass basketball low (bounce pass) or middle level (chest pass) according to position of players
Keep the object moving continuously at different levels with self, partner, or group a. strike volleyball against wall or to partner to keep going b. strike using paddle, racket, or bat to partner keeping ball moving c. dribble and send continuously moving ball to parnter	- Stress while working in groups that cooperation will improve the efficiency of continuous movement.
Make up a game moving an object at different levels while changing speed. a. with partner b. in group	- Be sure the speed factor does not interfere with controlling the object at different levels.
Activities: 1. Balloon Volley 2. Tunnel Tag 3. Newcomb 4. Stoop tag 5. Level Tag 6. Butterflies and Daisies 7. Dodge Ball	- Relate movement terms to students while playing games - Make sure in playing activity games all students are given a first turn before any student gets a second turn.

PRE-FIELD ORIENTEERING SKILLS FOR ELEMENTARY SCHOOL CHILDREN - Betty LeBlanc
TEXAS A&M UNIVERSITY, College Station

Slide presentation of sample lessons from Orienteering Themes developed to enhance Body Awareness, Spatial Awareness, Directionality, and Laterality.

Objectives: 1) To enhance Body Awareness, Spatial Awareness, Directionality, and Laterality 2) To acquire a functional knowledge of North, South, East, and West 3) To enhance the development of a positive self-image.

(Continued on following page)

RATIONALE: The ability of one to orientate oneself to his environment is not just important to structured movement activities but is a part of his everyday need to effectively position the body in space. During an orienteering lesson, specific body parts can be emphasized as the child travels through various levels of space and in numerous directional patterns. The child develops a familiarity with the concepts of North, South, East, and West and learns to relate his knowledge to other important facts about his environment.

METHODOLOGY: Guided discovery and problem solving are used as children are given challenges, either verbally in mass, or through posters as small groups move from station to station. Signs designating North, South, East, West are appropriately placed on the walls.

Sample Lesson Plan:

Theme - Orienteering Lesson - North, South, East, West
Grade 1-2
Objectives: The students will demonstrate their understanding of North, South, East, and West by moving at different levels, with various speeds and locomotor movements as they travel from one designated area to another.

CHALLENGES: (obstacle course in place)

1. Can you travel at a low level to the North?
2. Can you change levels as you move to the West? South? East?
3. Each time you hear the drum can you use a different locomotor skill to travel in the direction called for?
4. Can you travel clockwise around the gym always keeping the front of your body facing South?
5. Can you travel all the way around the earth ball with the left side of your body facing East?
6. Can you travel up the ladder with your body facing South?
7. Can you make your toes stay to the East of your body as you move at a low level under the bench?
8. Can you move under the bench with your face facing the North pole and your Southern most body part leading the way?
9. Can you and your partner build an obstacle with 3 pieces of equipment (loose cones, poles, paper, milk cartons, hoops, etc.) and travel over, under, through, or around your obstacle with your front facing West?
10. While facing East, can you balance a ball in your hand that is closest to the North?
11. How many different body parts can you use to control your ball as you move quickly from East to West?
12. Can you change body parts each time you change directions as you move back and forth from East to West?

CULMINATING ACTIVITY - Game "Follow The Clue"

On command from the teacher the class will move in a specified manner to one of the four directions. As they get to each area (i.e., North, South, West, or East) they will pick up a "clue" (from a box) that will give them a challenge to get them to another area. All will end up in the eenter circle for the huddle.

EXAMPLE CHALLENGE: 1. Can you use 2 different locomotor movements to travel to the East <u>while</u> your body faces North, and one hand waves at the sun setting in the West?

HUDDLE: Class points to the appropriate directions to answer evaluative questions:

1) Where does Santa Clause live
2) Where does the sun rise?
3) Where does the sun set?
4) What direction is your home when you face the front of the school building?

GONE FISHING (6-8)

Sarah S. Jones, Gainesville Middle School, Gainesville City Schools

ANGLING AND CASTING

1. Students will, after 2 days of classroom instruction, be able to answer at least 75% questions from the following categories:
   a. Fishing opportunities in our area-Lake Lanier
   b. Type of fish and lures used by local fishermen on Lake Lanier
   c. Seasonal fishing and regulations
   d. Fishing equipment used (hooks, lines, etc)
   e. Safety-boat, water, equipment
   f. Game and fish rules and regulations
   g. Casting games and contest
2. Students will, after one week of individual or group instruction, be able to identify and describe the types of fishing tackle such as:
   a. Casting rods and reels
   b. Spinning rods and reels
   c. Spin casting rods and reels
   d. Fly rods and reels
   e. Lures
3. Students will after 2 weeks be able to cast at least 2 different types of equipment on land and on Lake Lanier during class time.
4. Students will be able to exhibit their ability to perform all skills by playing the casting games in class....
   a. Box the Compass
   b. Plug Golf
   c. Target set up

Physical Education instructors can write Zebco (Youth Fishing Program) P.O. Box 270, Tulsa, Oklahoma, 74101 for information on the "loaner" programs for schools to use their fishing tackle. Free Instructors Kits are available and include: 1) Basic casting instructors guide 2) Basic Casting student booklet 3) Basic spin casting wall chart 4) Basic fly casting wall chart 5) Class score sheets for the games

CASTING AND ANGLING RESOURCES:

American Alliance for Health, Physical Ed. and Recreaton and Dance
Contact Person, Bill Cooper, Resource-Casting and Angling $2.50

Executive Director, American Casting Association, P.O. Box 158, Jackson, Kentucky, 41339, Resource- Casting Clubs in Recreation, Tournament Fly and Bait Casting Guide, Certification for Casting Instructors, Patches and Cards,

American Fishing Tackle Manufacturing Association, 20 North Wacker Drive, Chicago, Illinois, 60606, Contact Person: John G. Zervas, Resource- How To Catch Fish In Fresh Water, How To Catch Fish In Salt Water, All About Fishing Rods, All About Fishing Reels

Bass Anglers Sportsman Society, P.O. Box 3044, Montgomery, Alabama, 36109, Contact Person: (not listed) Resource: Membership Dues-$12.00, Bassmaster Magazine, Fishing Information Service

Fred Arbogast Co., Inc., 313 W. North Street, Akron, Ohio, 44303, Contact Person: Dick Kotis, Resource: Record, Instruction Catalog

Audience Planners, 208 South LaSalle Street, Chicago, Illinois, 60604, Resource: Bumper Stickers, How To Catch Fish In Salt Water, How to Catch Fish In Fresh Water, Fishing Films - a) Signs and Sounds of Fishing b) Way of Trout c) Still Waters d) Reproductive Behavior e) Dammed Forever f) Troubled Waters g) Threatened Treasures, h) Wild Rivers Film Strips: How To Improve Your Fishing

Bay De Noc Lure Co., Box 71 Gladstone, Michigan 49873, Contact Person: Edwin Apelgren Resource: Instruction for Limited Catches On All Game and Panfish

Berkley & Company, Spirit Lake, Iowa 51360, Resource: "Fishing Line Facts" FS-4

Bomber Bait Company, 326 Lindsay, PO Box 1058, Gainesville, Texas 76240 Contact Person; Jean Case, Resource: Catalog, Lures at reduced price if you are identified as instructor of casting and angling

Cortland Line Co., Inc. PO Box 1362, Corland, New York, 13045, Contact Person: R.E. Jennings, Resource: Booklets: a) Flyrod Fishing Made Easy. Fishing Movies: Through advance reservation -Contact Miss Lisa Hall

Creek Chub Bait Co., Garrett, Indiana 46738, Resource: Creek Chub Bait Catalog Price List

E.I. DuPont DeNemours & Co. Inc. Plastics Dept. Wilmington, Delaware 19898 Contact Person: Bob Roberts, Resource: Booklets: a) Your Stren Linewatchers Log

Lou J. Eppinger Manufacturing Co., 6340 Schaefer Highway, Dearborn, Michigan 48126 Contact Person: Edward Eppinger, President/Resource - "Dardevle Lures Catalog", "Nostealum Hooks", "Osprey Lures", "Dardevle Fishing Annual" (54 p.), "Great Lakes Fishing Guide" (19 p.)

GARCIA, Region 2, South Atlantic, 31 Willowick Drive-Fairington, Decatur, Ga. 30034 Contact Person: Rick Mizell Resource: Assistance in casting and angling workshops, Booklet: Basic Fishing Tackle Information.

Harrison-Hoge Industries Inc., 104 Arlington Avenue, St. James, N.Y. 11780 Contact Person, George M. Clay; Resource: Catalog- Fish Catching Fish Lures-1977 , Orders for lures accepted at 50% off enclosed retail price list, Guide to Great Panter Martin, Fishing by Harold Blaisdell, Sea Eagle inflatable books, Pyrawa Canoes.

James Heddon's Sons, Division of Victor Comptometer Corp., Dowagiac, Michigan 49047, Contact Person: Bob Goss, Resource: Rods and reels in school kits for purchase.

Louis Johnson Co., PO Box 403, Highland Park, Ill. 60035, Resource: Spoon Fishing

Lazy Ike Corporation, PO Box 1177, Fort Dodge, Iowa 50501, Contact Person: Dave Dunwiddie, President, Resource: "Lazy Ike" - 1976 Product Catalog

Mr. Twister, Inc., PO Drawer 996, Minden, La. 71055, Contact Person: Terry Drace, Resource: Lure catalog, "How-to-" fishing pamplet

O. Mustad and Son, Inc., Box 396, 42 Washington Street, Auburn, N.Y. 13021
Resource: Brochures on hooks, Catalog, Some sound suggestions for fresh water bait and fly fishing, Stainless steel hooks

Orvis, 10 River Road, Manchester, Vermont 05254, Resource: Catalog

Penn Fishing Tackle Manufacturing Co., Dept. FS, 3028 W. Hunting Parke Ave., Philadelphia, Pa. 19132, Resource: Catalog.

Rabble Rouser Lures, 500 So. 7th Street, Ft. Smith, Arkansas 72901
Contact Person: John A. Self, Resource: Rabble Rouser Lures - Cat[illegible].

Shakespeare, Dept. FS4, PO Box 22517, Columbia, South Carolina [illegible]
Resource: Catalog-$.50

Sheldons' Inc., Box 508 Antigo, Wisconsin 54409, Contact Person: Jim
Resource: Literature, some merchandise

Stembridge Products Inc., 2941 Central Ave., Box 90756, East Point, Ga. 30344, Contact Person: Mrs. Louise Kirby Resource: Film: Big Bass At Lake Kissimmee, Fliptail Fishing, Return to Kissimee, Fishing For Pleasure With Fliptails, "How to Rig" sheet.

Uncle Josh Bait Company, PO Box 130, Fort Atkinson, Wisconsin, 53538, Contact Person: J.J. Vander Mause, Resource: Catalogs, Samples.

U.S. Dept. of the Interior, Fish and Wildlife Service, Washington, D.C. Resource: Conservation Note 14 , America Goes Fishing.

Whopper Stopper, Inc. PO Box 1111, Sherman, Texas 75090, Resource: Fishing guide and catalog.

Wright and McGill Co., Eagle Claw, PO Box 16011, Denver, Colorado 80216, RESOURCE: Eagle Claw Catalog $.25.

Yakima Bait Company, Box 310, Granger, WA. 98932, Contact Person: Joseph Just, Sales Manager, Resource: Full color catalogs.

Zebco Division, Brunswick Corporation, PO Box 270, Tulsa, Oklahoma 74101, Contact Person: Michael J. Pane, Marketing Communications Manager, Resource: Educational Film Service: "Lake Trout and Light Tackle", "Nets Go Fishing", "Rainbow in the Mirror", "Water of the Whiteshell", "Coho", "All American Bass", "Uncle Homer, Big John and Mister Bass", "Tight Lines North", Teacher Instructional Kit: a) Basic Casting from A-Z; Student's Instruction Booklet

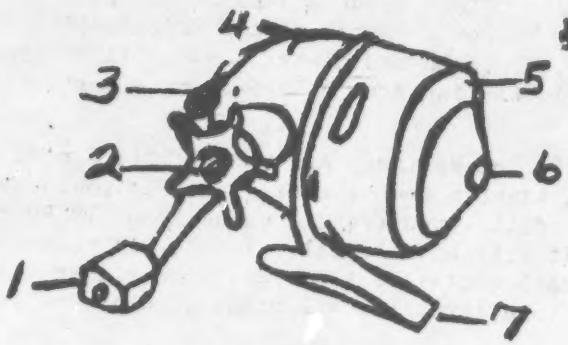
**Cordell Tackle Inc., PO Box 2020, Hot Springs, Arkansas 71901, Contact Person: Jim Littleton; Resource: Cordell Lightin Rods (retail value up to $35.95) your cost$15.00; 1 dozen assoreted Cordell lures (retail value from $19.80 to $30.00) your cost $8.50; Cordell worm kit gift box (retail value $4.95) your cost $2.50; Cotton's can of worms (100 to a can) (retail value $10.75) your cost $3.00; Cordell carded plastic worms (10 to a card) (retail value $1.00) your cost $.50

F-66

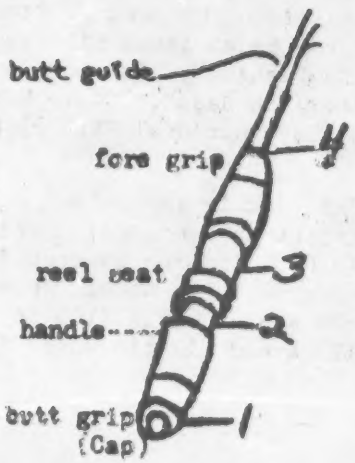
PLAYER	SCORE SHEET - PLUGOLF										
	TEAM:					DATE:					TOTAL
	1	2	3	4	5	6	7	8	9	10	
	CONTEST SCORING is based on 10 perfect casts of 10 points each, or 100 possible points. From this subtract and post one demerit for each full or partial foot a given cast misses the target and one demerit for each false cast over three. No more than 10 demerits may be given on any one cast.										

870-2504 PRINTED IN U.S.A.

1. reel handle
2. star drag
3. trigger (push button)
4. reel housing
5. nose cone
6. line outlet (orifice)
7. reel foot



SPIN-CASTING REEL (Push Button reel)



WHAT ARE FISHING RODS MADE OF:
Tubular fiber glass is the most popular:
1. They are light in weight but very strong
2. They will not warp
3. They are unaffected by extreme temperature
4. A great variety of action and taper can be engineered into a tubular fiberglass rod.

Solid Glass Rods:
1. Easier to make and less expensive
2. Heavier than fiberglass and do not have the extra strength that tublar fiber glass has.
3. Many of the tapers and actions cannot be produced in solid rods.

MAN IS GREATEST NATURAL ENEMY OF ALL FISHING RODS:
When man bites dog that's news, they say. And when a fish actually breaks a fishing rod that's news too. For it's just about as rare as a man-bites dog incident. Fishing rods have 2 natural enemies. Neither happens to be a fish. The first is MAN. This intelligent, sensitive creature may be able to develop highly complicated vehicles for lunar travel. But around fishing equipment he can wreak more havoc than a bear rummaging through the larder in search of bacon.

For some unknown reason, fishing rods have a certain magnetism that encourages an untimely demise. Sooner or later, most rods get stepped on, sat on, fell on, or dropped overboard. The few that do reach old age age are 1) seldom used 2) plain lucky 3) were preceeded by several "comrades" which met with foul play during their owners expensive "education".

Automobiles rate second on the list of tackle menaces, aided and abetted by man, of course. The things a slammed door or trunk lid can do to a rod are fearful to behold. And the toll they take each season is truly impressive. Remember, modern rods are designed to handle fish, not fishermen. Properly matched to their tasks, they'll whip anything that swims, but they can't fend off a crunching foot or support a 200 pound person. Careless cost! If the only thing you lug home is a whopper about the one "that busted my rod," just get out your checkbook. You just bought new tackle and a wife-soothing dress to match. And that buddy, sure ain't news to anyone.

HISTORY of ANGLING AND CASTING:

No one knows the identity of the first fisherman, but it is known that fish first were caught with bare hands, and that Persia was the first nation to use fish for food. Whenever the land flooded and the flood receeded, leaving hollows filled with water and stranded fish, the fisherman simply picked them up. The next form of fishing was using spears to harpoon the fish. This method was used before the Christian Era.

The Egyptians invented line fishing by using a stout vine to which a burr was attached. Large fish, which might break the line (vine), were pulled in as close to shore as possible and then killed with a blow from a club. Later, instead of vines, braided animal hair was used, and crude hooks were carved from animal bone.

The Jews, dissatisfied with catching just one fish at a time, devised the woven net and went into business selling the extra fish they caught. Later, reels and artificial lures were invented. Fishing contest were held, and fishing clubs were organized. In 1732 the first fishing club in the U.S. was organized. Today the main organization of this type is the American Rod and Reel Association, which was founded over 100 years ago. The largest fish ever caught on a rod was a white shark weight-2,664 pounds and measuring 16 feet and 10 inches. It was caught by Alf Dean near Ceduna, South Australia, in 1959. The most famous book ever written about fishing was The Complete Angler, by Izaak Walton.

NAME _____ DATE _____

CLASS _____ TEACHER _____

ANGLING (FISHING)

Probably the most famous book ever written about fishing was *The Compleat Angler* by

_ _ _ _ _ _ _ _ _ _ _ _
2 3 4 5 6 7 8 9 10 11

To find the name that fits into the spaces, do these things: (1) From the list of words given, select those that fit into the blanks below. Write the word in the blank. (2) Then write the letter identifying that word in the space above. Notice that there are three A's. When you use one of these, just place an A in the space above. There are several of the words on the list that will not be used at all.

C. bones	I. hands	O. reel
E. line	K. club	T. lures
G. spear	L. net	W. hair
Marlin	M. creel	Z. Persia
Russia	N. shark	

No one knows the identity of the first fisherman, but it is known that fish first were caught with bare _____ (1) and that _____ (2) was the first nation to use fish for food. Whenever the land flooded and the flood receded, leaving hollows filled with water and stranded fish, the fisherman simply picked them up.

The next form of fishing was using a _____ (3) to harpoon the fish. This method was used before the Christian era.

The Egyptians invented _____ (4) fishing by using a stout vine to which a burr was attached. Large fish, which might break the vine, were pulled in as close to shore as possible and then killed with a blow of a _____ (5) Later, instead of vines, braided animal _____ (6) was used, and crude hooks were carved from animal _____ . (7)

The Jews, dissatisfied with catching just one fish at a time, devised the woven _____ (8) and went into business selling the extra fish they caught.

Later, reels and artificial _____ (9) were invented. Fishing contests were held, and fishing clubs were organized. In 1732 the first fishing club in the United States was organized. Today the main organization of this type is the American Rod and _____ (10) Association, which was founded over 100 years ago. Members of this organization are pledged to fish only by fly casting.

The largest fish ever caught on a rod was a white _____ (11) weighing 2664 pounds and measuring 16 feet and 10 inches. It was caught by Alf Dean near Ceduna, South Australia, in 1959.

NAME _____ DATE _____

CLASS _____ TEACHER _____

KINDS OF FISH

Fishing is one of the most common and popular of all sports in all parts of the world. There are thousands of different types of fish a fisherman may catch, depending on his location and the type of water he is fishing in. Some of these fish have very interesting names; for instance, several are named after colors (whitefish, blackfish, etc.), and some are named after animals (squirrelfish, etc.). Identify each of the fish below from the definitions of the first parts of their names.

1. Sky-colored _____ fish
2. A ruler _____ fish
3. A male barnyard fowl, a cock _____ fish
4. Part of a boat _____ fish
5. A weapon _____ fish
6. Feeble _____ fish
7. What a skeleton is made of _____ fish
8. A heavenly creature _____ fish
9. Organ of the body used for breathing _____ fish
10. An oar _____ fish
11. A light-giving heavenly body _____ fish
12. A device used for smoking _____ fish
13. Thin and spread out _____ fish
14. Part of a gun which is pulled to fire it _____ fish
15. A set of drawers in which papers are kept _____ fish
16. Slang for *grand, marvelous* _____ fish
17. A feline _____ fish

Basic Casting from A to Z

Instructors Guide

ZEBCO

978-2600 PRINTED IN U.S.A.

ZEBCO DIVISION BRUNSWICK CORPORATION

BC

Forward

You're no newcomer to casting. Chances are you've palmed many a reel, feathered many a foot of line. If you haven't, don't fret. With the Zebco course you can learn as well as teach. A couple of tips will help. Prior to classes, make sure you've reviewed all of the material provided in its entirety. Look up the pro and find the answers to any questions you may still have. Work on your own casting abilities. When teaching, stick to the material as presented. "Fill in" rather than improvise. (There's plenty of room for tricks-of-the-trade once the basics have been acquired.) By the time the course is over we warrant you'll be surprised at just what a good teacher you've turned out to be.

DRILL A

Open the floor to any questions the class might have. This done, invite various members of the group to try their hand at the cast, one at a time, while the rest look on. Assist and comment on the efforts of each for class benefit. If your class is too large for each member to have his turn "at bat", at least let them hold and "look at" your tackle.

TOPIC B: Explaining the workings of the reel

Acquaint your students with the mechanical operation of the closed-face reel. Explain how the line "peels" off the spool and how the casting action is initiated by the release of the thumb stop. Demonstrate this "push-button" factor with a couple of short casts.

DRILL B

Have your students practice thumb stop control by: a) holding their rods at eye level and parallel with the ground; b) releasing the plug; c) stopping the plug before it falls all the way. Invite your students to see which of them can come closest to the ground without actually striking it.

TOPIC C: Getting the feel of the tackle

Since it leaves the reel through a front-and-center guide, the line action of the spin-cast reel is approximate to that of bait-casting. The same type of rod, therefore, will generally apply to both. Test the action of your spin-cast/bait-cast tackle combination and invite the class to do the same.

DRILL C

With their practice plugs dangling a few inches from the tip-top, have the group simulate the two-handed forward cast. Remember the clock — backward to 1 o'clock, forward to an 11 o'clock release; follow the lure to follow through.

Spin-Casting

A good place to start...

First in the order of study should be spin-casting. The spin-cast reel is a versatile tool capable of top performance under a variety of fishing conditions. Like the spinning reel, it operates with a fixed spool. Unlike the spinning reel, its spool is enclosed in a spiral-reducing, line-guiding chamber.

Responsible for the spin-cast reel is inventor R. D. Hull, now vice president in charge of product research for Zebco. Hull developed his fixed-spool, closed-face concept in the 1940's while searching for a cure to backlash. His solution has since become universally endorsed, a sure cure for backlash and "fishin' fever" the world over.

TOPIC A: Introducing the course

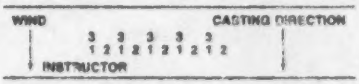
To prepare for your school you will need space. If it is to be conducted outdoors, a clean field or parking lot is good. If indoors, a gymnasium. Post your *Basic Spin-Casting* chart where it can be referred to throughout the course. Arrange the class about you in a semicircle.

For the first session, only one reel and rod should be present. Your own. Start the session with your greeting and a brief introduction based on the opening remarks to this section of the *Instructors Guide*. Now, referring to the poster, take it from the top, step by step. Urge the class to learn their nomenclature as you cover the subject of balanced tackle. "Walk through" the proper casting procedure, explaining each step as you go. Demonstrate.

(Note on class size: A class on casting should never be allowed to become so large that you cannot provide the individual attention which every student, at one time or another, will require. It is better to limit your attendance at the outset. Or better, to draft additional instructors.)

TOPIC D: Developing lure control

When spin-casters are very young they may use two hands because they have to. As we become more proficient, however, we tend to use only one hand — thinking, perhaps, that it looks a lot "cooler". Assure your class that the two-handed cast is about as "cool" as they can get. Why? Because it gives them line and lure control they can achieve in no other way. Demonstrate with a two-handed cast that uses the thumb and index finger to bring the lure to a perfect stop, right on target.



DRILL D

Have the class line up and count off in 3's for target practice. Person No. 1 will be the first to cast. No. 2, standing four feet to his side, and No. 3, in back by 10-12 feet, will act as observers and coaches. After a number of tries at the target, have No. 1 move back to the No. 3 vertical-plane coach position. No. 2 will then become the caster while No. 3 critiques from the side. They will continue, switching upon command, until the instructor is satisfied with their progress.

TOPIC E: Learning about the different types of lures

Explain that different fish feed at different levels, depending on the season and time of day. To make his catch, the fisherman has to decide just what type of prey he's going after and then fish accordingly. Refer to the habits of certain fish as indicated by the wall charts.

DRILL E

Show and discuss the three types of lures — surface, floating-diving, deep water — and how they apply.

Spinning

Second in the order of study should be spin fishing. We say spin fishing, because of the immediate parallels and differences it has to spin-casting. To illustrate, both forms of tackle call for essentially the same casting techniques. The under-the-rod spinning reel, on the other hand, utilizes an open fixed-spool as opposed to the top-of-the-rod's closed fixed-spool. This leads to certain differences with regard to their relative casting qualities.

Somewhat of a newcomer to this country, the spinning reel had been under development in Europe for more than half a century before it appeared on our shores in 1935. It was barely to gain a foothold before the outbreak of WWII cut off its supply. So that it was not until the early 50's that the reel began to make noticeable inroads with our fishing public.

Today, spinning is an American favorite. Largely, because its stationary spool, like that of spin-casting, virtually eliminates backlash.

TOPIC A:
Introducing the course

Your first session will serve to introduce the sport, much as was true of spin-casting. You will have your wall chart posted, perhaps along side that of spin-casting. And having given the class a brief historical background, you will proceed through the steps. As you go along, make frequent comparisons of the two forms of casting — how they differ, or are alike. Close your remarks with a demonstration of the side and overhead casts.

DRILL A

Open the drill period by answering any questions the class might have. Then invite certain members of the group to demonstrate. Make a general critique of these members' efforts. Elicit their opinions regarding tackle performance for the benefit of those present.

TOPIC B:
Explaining the workings of the reel

Start with a general review of nomenclature by calling for group response as you point to the various parts of the reel and rod. Show and explain how line feeds off the fixed spool. Show and explain the workings of the bail: how it cocks; how it automatically returns to pick up the line for the rewind.

DRILL B

Have the class practice picking up the line with the tips of their index fingers, cocking their bails, and then releasing the line to let their plugs fall to the ground. Have them note how the bail automatically re-engages the line when they turn the handle.

TOPIC C:
Getting the feel of the rod

Explain that spinning rods are generally longer than spin-casting rods and shorter than fly rods. Call the class's attention to the difference in their line guides.

Tell the class that the spinning rod's oversized butt and receding line guides are necessary to contain the spiraling motion of the line off the fixed spool. Finally, refer again to that section of the wall chart which refers to balanced tackle. Stress the importance of matching their rod with an appropriately sized reel, line and lure.

DRILL C

Have class members practice testing the action of their spinning rods by: a) holding them in the starting position; b) bringing them to the 1 o'clock position at a steady speed; c) reversing their direction with a crisp downward motion. The weight or plug should remain in check, a few inches from the tip-top, throughout this activity.

TOPIC D:
Timing the start of the lure

Excepting an unusually stiff rod, spinning tackle requires less arm power to achieve a satisfactory cast. The action is in the wrist, with shorter back sweeps. Having tested the flexibility of their respective rods, suggest that your pupils are now in a better position to judge the release time of their plugs.

DRILL D

Have the class line up and practice casting with the wind. Their goal at this point is to develop smoothness, a sense of confidence and timing.

TOPIC E:
Maintaining the vertical plane

Remind your class of the lessons learned through overhead spin-casting drill. Reiterate the advantages of casting with the rod, reel and target on the same vertical plane. Demonstrate — first with an incorrect cast, then with a correct one.

DRILL E

Have the class practice overhead casting at a target, keeping rod, reel and target on the same vertical plane. Watch carefully to be sure that each student masters this skill.

78

Bait-Casting

Bait-casting is fundamental. The sport originated in the early nineteenth century with fisherman who were looking for a way to get more distance out of their live bait. Hence, the term "bait" casting. Today the bait-casting fisherman is more likely to use artificial bait. He'll choose from a wide range of gear, freshwater and saltwater, to fish for everything from bass to muskellunge.

To the dyed-in-the-wool bait-caster, the revolving-spool system is the only *true* form of casting. He likes its just-right combination of precision and "touch"; the one-to-one relationship of man to his equipment. The very factors which make it one person's pleasure can make it another person's pain, however. A few times of picking out backlash, and beginners, particularly younger ones, will probably call for an "easy" reel . . . some sort of "magic machine" which will do all the fishing for them and never make mistakes. For the benefit of such persons you must make it clear that no such animal exists. Unless a beginner learns the basics, he will never learn how to fish well on *any* kind of a reel and rod.

TOPIC A:
Introducing the course

Your course on bait-casting will follow the guidelines laid out for spinning and spin-casting. Having introduced the subject with appropriate background comments, your first order of business will be to go over the terminology and casting procedures as outlined by the *Basic Bait-Casting* chart. As you talk it through, "walk" it through with appropriate demonstration.

DRILL A

Invite various members of the class to try out the new tackle while the rest of the group observes. Call for questions and helpful comments from the floor.

TOPIC B:
Developing thumb control to prevent backlash

Review the problem of backlash, explaining that it occurs when the spool revolves faster than the lure is fed out. Show how the thumb lightly brakes the spool on the cast to keep its revolutions in time with the forward speed of the lure. In order to prevent backlash, suggest that your students: a) adjust the spool tension control if their reels are so equipped; b) cast with the wind when possible; c) keep the thumb on the reel at all times; d) stop the reel before the plug hits its target; e) work for smooth, rhythmic casts.

DRILL B

Have class members adjust their spool tension controls as suggested by the *Basic Bait-Casting Chart*. This done, have them release just enough thumb pressure to drop their plugs 12 inches and hold them there. Have them repeat this performance until they can use their thumbs to let out and hold the line at 12 inches each and every time.

TOPIC C:
Developing rhythm and rod action

Discuss the difference in flexibility of various bait-casting rods. With plug attached, demonstrate rod action. Explain that the caster can get the feel of the rod and plug if he: a) holds the rod in the 10 o'clock position and aims; b) brings it smartly to 1 o'clock; c) reverses its direction without pausing and brings it forward at approximately twice the speed.

DRILL C

Taking it from the starting position, have your students practice their forward cast without releasing the plug. Count aloud, "one, two; one, two; back, forward; back, forward" until they capture the rhythm and arc of the cast.

TOPIC D:
Timing the start of the plug

Review and demonstrate: a) casting in rhythm; b) keeping the thumb in control position; c) stopping the plug in time. Explain that the plug is released approximately halfway between the vertical and starting positions — or 11 o'clock. If the plug flies too high, the thumb release came too soon. If the plug shoots to ground, it was released too late and backlash could be the result.

DRILL D

Have the students stand side by side, five feet apart with their backs to the wind, and count off by two's. All No. 1's will cast while No. 2's observe; then switch. Meanwhile you will be moving among them, coaching, praising and correcting. Should a student persist in throwing his plug to ground, have him start higher by aiming at a treetop or cloud.

TOPIC E:
Maintaining the vertical plane

Point out that beginners tend to swing the rod up at an angle, so that the plug flies off at an angle. Demonstrate the proper way to cast, keeping the rod, reel, plug and target on the same vertical plane. Point out that one should always use the overhead cast when others are nearby; that he should always look to see that his line of cast will not cut across that of someone else's.

DRILL E

Have the students face the target in two rows, the No. 2's being 10 to 12 feet behind the No. 1's. While the 1's cast, the 2's will check to see that they are swinging on the same vertical plane as their targets.

Fly-Casting

Fly-casting hasn't changed appreciably since the English author, Izaak Walton wrote a treatise on the subject back in 1653. Titled *The Compleat Angler*, Walton's work has survived the test of time and rewrite to offer such sage advice as: "*And before you begin to angle, cast to have the wind on your back, and the sun, if it shines, to be before you, and the fish down stream; and carry the point or top of your rod downward, by which means the shadow of yourself, and rod too, will be least offensive to the fish.*"

In the years that have followed, an aura of "art" has so built up about the sport that many fisherman are afraid to try it. They shouldn't be. True, it is the line and not the reel which does the propelling. The reel, in fact, only serves as a storage unit. Still, the same basics apply here as they do to other forms of casting.

TOPIC A:
Introducing the course

For instruction in fly-casting, your students will need nearly as much room above, and directly behind, as in front. Arrange the class about you in a semicircle as you background the subject and "walk through" the wall chart. Complete your opening remarks with a demonstration in which you false cast to reach the target. If your first-time fly fisherman aren't impressed with *that*, they're either a bunch of dead-heads or you need to brush up on your technique.

DRILL A

Invite promising members of the class to try their luck (rod hand only) while the rest of the class looks on. Be firm but positive with your comments, always keeping the door open to questions from the group.

TOPIC B:
Understanding the equipment

Let's go back to our wall chart for a class review of the basic equipment. Consider the single-action reel — a simple mechanism whose primary job is to store line. Consider the rod — a long instrument designed for casts of 30 to 40 feet. Consider the line — heavier and specially shaped to carry the fly to its target. Consider the leader and fly — a combination which spells "food" to the hungry fish.

DRILL B

See that each member has an opportunity to flex a rod of his own. Have him practice the movements of the overhead cast, line secured by the forefinger of his rod hand, until he gets into the swing of it.

TOPIC C:
Developing the overhead cast

For the present, the line hand will serve only to anchor one end of the line while the rest is in the air. Strip some ten feet of line off the tip of your rod, take a small loop of slack from between the reel and stripper guide and hold it in your free hand. Demonstrate a proper overhead cast. Point out this dry run is a good warm-up for any fly fishing session. It can help the fisherman ascertain his distance and wind direction, too.

DRILL C

Have half the class cast, their backs to the wind, while the other half observes and critiques. You will need to allow 5 or 8 yards between each man and plenty of room to the front and rear. Watch to see that: a) the initial lift is vigorous enough to bring the line all the way up and back; b) the rod stops at the 1 o'clock position — not 1:30 or 2; c) there is a definite pause while students turn to watch the line loop and straighten out behind; d) the forward cast stops hard at the 11 o'clock position.

TOPIC D:
Using the line hand

As your students' fly-casting skills accelerate, introduce the role of the line hand. Explain that it is the line hand which frees the line from the reel for casting, which serves as a line-retrieval system, and which maintains tension during the strike. Note the relationship of the line hand to the rod hand as depicted by the wall chart. Demonstrate by stripping 15-20 feet of line off the tip. Strip several additional lengths of line back toward you off the reel and hold them in order across the palm of your line hand. Then make the cast, letting the line peel off your hand "fixed-spool" fashion.

DRILL D

Have the class practice the cast demonstrated, with No. 1 and No. 2 alternating as pupil and coach.

TOPIC E:
Reaching the target through false casting

You may have some pupils who are not so quick to master the working relationship of the line and the rod hand. After all, not all of us are so well coordinated.

Let them continue to practice on their own — no pressure from you. When the majority of the class is ready, however, it's time to introduce the false cast. Reiterate the fact that the false cast is a means of attaining a distant target through a series of continuous and incomplete casts, additional line being freed up for each forward cast while the rod is in motion. Demonstrate by pulling some 20 feet of line off the rod tip. Strip another 20 feet of line to be anchored by your line hand. Then taking up a casting position 40 feet in front of your target, begin your casting procedure. By the numbers: back to 1 o'clock; stop; forward to 11 o'clock; stop; allow a few feet of line to slip from your line hand; tighten your line hand grip; commence your back cast as soon as the forward cast has rolled out and before the line has a chance to settle. So continue until the last of your line shoots forward.

DRILL E

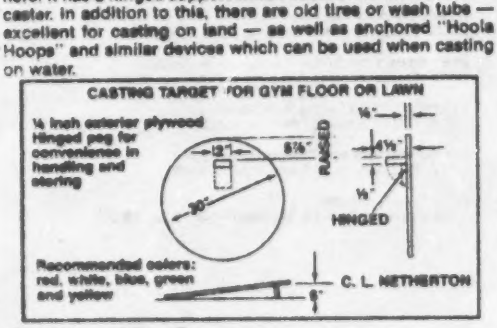
Have the class practice false casting, No. 1 and No. 2 alternating until they can repeatedly hit the target. In time you will be able to increase the distance — to 50 feet; 60 feet. Call the class's attention to the fact that casting a longer line will cause the rhythm to be slower (including the pause for the line to straighten out in back), and that a more vigorous lift of the line will be needed for the back cast. Urge them to strive for the smoothness that can make this cast so beautiful.

Casting Games and Contests

A few words to put casting contests in their proper perspective: *Perfect casts do not necessarily a fisherman make.* Just as there are excellent putters who will never win a round of golf, so are there precision casters who will never learn how to fish. The point being that tournament competition should never be allowed to become an end itself. It should be looked upon as what it is — *a worthwhile step toward the winning of a lifetime of fishing enjoyment!*

Choosing the Target

Targets may range from "that tree stump over there" to rigs as fancy as you wish to make them. Notice the target detailed here. It has a hinged support which causes it to tilt toward the caster. In addition to this, there are old tires or wash tubs — excellent for casting on land — as well as anchored "Hoola Hoops" and similar devices which can be used when casting on water.

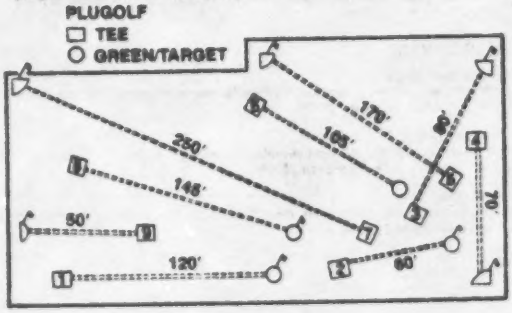


Setting Up Games

Class games, too, may vary in their complexity. **Once Around The Track**, for instance, is a game in which the players "cast" their way around a pre-designated course or school track while being timed. In this game, instead of retrieving the plug, the caster "reels himself" toward it; then casts again from that point. *Once Around* is a good game for developing timing and retrieval dexterity.

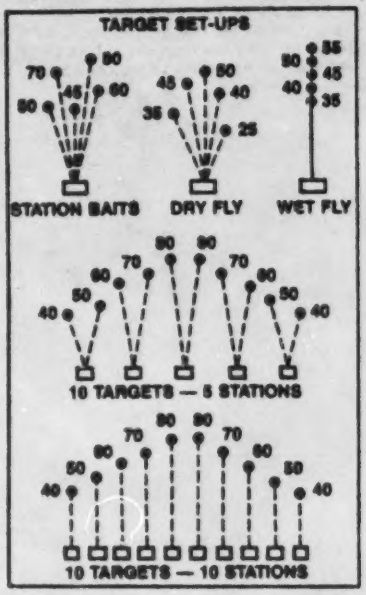
Box the Compass is a good self-testing game which develops one's ability to judge distance and cast against the wind. It consists of 8 targets placed N., N.E., E., S.E., S., S.W., W., N.W., about a circle of 40-foot radius. The caster, located in the center, must hit each target in turn and is charged one point for each cast attempted. Low score wins, the perfect score being 8.

Plugolf is the brain child of Dr. Harlan G. Metcalf, State Teachers College, Cortland, N. Y. It's a strictly-for-fun skill game based on golf. Instead of hitting golf balls, however, the players cast plugs until they reach the target. As with *Once Around*, players walk to the fall of each cast before they cast again. Unlike *Once Around*, there is no time factor. Since the 3-foot-wide route of cast will be well defined, however, there would be point penalties for casting "into the rough". Pictured is a typical 9-hole course which you may want to repattern in accord with your space requirements. You may also want to establish a par value for each hole. Just be sure that each player uses the same type of tackle.



Preparing for Tournament Play

Rules governing registered tournament casting will not be covered in this booklet though they may be obtained through the *American Casting Association, (ACA), P. O. Box 51, Nashville, Tennessee.* You may, however, wish to set up your own tournament program.

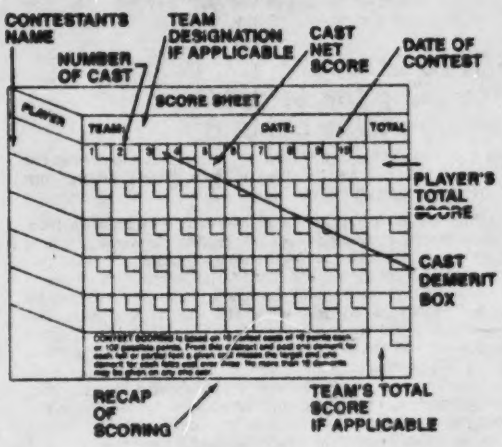


To give you an example, let's say your tournament calls for unrestricted rods and reels, lines of 8-or-10-pound-test, and practice plugs of 3/8 ounce.

Five Targets would be placed on the water or ground at distances unknown to the caster; the nearest being no closer than 40 feet from the casting box; the farthest, no more than 80 feet distant.

For team accuracy events there are five members to a team with no caster allowed on more than one team. Stations and positions would be determined by lot, each team making all the casts at a given station without interruption.

Scoring would be based on 10 perfect casts of 10 points each. Or a total of 100 possible points. From this are subtracted one demerit for each foot or fraction of a foot a given cast misses the target and for each false cast over three. These demerits are separately indicated on the score sheet and the event score determined by subtracting their total from 100.



Reference

When it comes to casting, fishing, and/or tournament information, many excellent sources are available. Here are just a few of those you'll want to consider.

BOOKS

McClane's Standard Fishing Encyclopedia
Edited by A. J. McClane; Published by Holt, Rinehart and Winston, Inc., N.Y., Chicago, San Francisco, 1956.

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By Jim Green; Published by Fenwick/Sevenstrand, Box 729, Westminster, California 92683, 1971.

Complete Book of Bass Fishing
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America's Favorite Fishing
By F. Philip Rice; Published by Outdoor Life/Harper & Row, New York, N.Y., 1964.

Tom Mann's Methods For Catching Bass
By Tom Mann; Published by Bass Anglers Sportsman Society of America, Inc., Montgomery, Alabama, 1972.

Through The Fish's Eye - An Angler's Guide to Gamefish Behavior
By Mark Sosin and John Clark; Published by Outdoor Life/Harper & Row, New York, N. Y., 1973.

MAGAZINES

Bassmaster Magazine
Published bimonthly by: Bass Anglers Sportsman Society, P. O. Box 3044, Montgomery, Alabama, 36109.

Fishing Facts
Published monthly by: Northwoods Publishing Co., Inc., P. O. Box 609, Menomonee Falls, Wisconsin, 53051.

Fishing World
Published bimonthly by: Allsport Publishing Corporation, 51 Atlantic Avenue, Floral Park, N. Y., 11001.

Fly Fisherman Magazine
Published 7 times per year by: Fly Fisherman Magazine, Inc., Manchester, Vermont, 05254.

Salt Water Sportsman
Published monthly by: Salt Water Sportsman, Inc., 10 High Street, Boston, Massachusetts, 02110.

Field & Stream
Published monthly by: CBS Consumer Publishing, 383 Madison Avenue, New York, N. Y., 10017.

Sports Afield
Published monthly by: The Hearst Corporation, 250 W. 55th Street, New York, N.Y., 10019

Outdoor Life
Published monthly by: Times Mirror Magazines, Inc., 380 Madison Avenue, New York, N.Y., 10017

ASSOCIATIONS

American Fishing Tackle Manufacturers Association
20 N. Wacker Drive, Chicago, Illinois, 60606

American Casting Association
P. O. Box 51, Nashville, Tennessee, 37202.

Federation of Fly Fishermen
4500 Beach Drive S. W., Seattle, Washington, 98116.

International Light Tackle Tournament Association
2044 Federal Avenue, Costa Mesa, California, 92627.

International Spin Fishing Association
P. O. Box 81 , Downey, California, 90241.

International Women's Fishing Association
P. O. Box 2025, Palm Beach, Florida, 33480.

Sport Fishing Institute
608 Thirteenth Street N. W., Washington, D. C., 20005.

HIT AND GIGGLE: A LEARNING PHASE OF TENNIS (6-8)

Elsa M. Heimerer, University of Georgia, Athens, Georgia

I. Tennis Stages: Steps in Learning Tennis
II. Five Most Common Errors
III. Frequently Suggested Tennis Tips: Tennis Takes ERP
IV. Hows, Whys, Where - Observations Points
V. Teaching Skills for Maximum Participation
VI. Early Drill Set Ups
VII. Hitting Drill Set Ups - 2 courts, 24 students
VIII. Indoor Drills
IX. Unwritten Rules
X. Percentage Tennis

NEW APPROACHES TO TEACHING TRADITIONAL SPORTS IN PHYSICAL EDUCATION CLASSES--USING BASKETBALL

Dr. Jack Hustlar, Executive Director, North American Youth Sports Institute

This session on basketball in the gymnasium will be devoted to a brief review of some traditional teaching methods. Several newer teaching methods will be presented after which those attending will be given the opportunity to practice them in mini-teaching sessions. Dress for action and leave your inhibitions outside the gymnasium. A brief discussion of teaching methods will follow the teaching sessions.

(PLEASE SEE FOLLOWING HANDOUT)

BASKETBALL/WEIGHT TRAINING UNIT IDEAS FOR LARGE GROUPS (4-8)

G. Michael Norman, Garrett Middle School, Cobb County Schools

INTRODUCTION: This presentation will explain the method of developing, organizing, and supervising a basketball and weight training unit.

I. Equipment and Facility Utilization
II. Basketball and Weight Training Stations
III. Supervision and Instruction

CONCLUSION: At the end of this demonstration, a practical demonstration of the basketball circuit training method will be given by the presidential fitness winners from Garrett Middle School.

BASKETBALL AND WEIGHT TRAINING: The Circuit Training Technique

In order to maximize the use of facilities and to maintain a well supervised instructional program, the Garrett Physical Education Department has developed a circuit training approach in the teaching of a Basketball and Weight Training Unit. This method has been quite an asset, especially in the winter when all students are inside the gymnasium for physical education classes. The average class size at Garrett is 144 students with a student-teacher ratio of 36 to 1.

Basketball and Weight Training is a five week unit held during the winter quarter at Garrett. The first 3 days are solely an explanation of the stations and drills as well as the individual grouping of the students. Co-ed groups of six students are formed to rotate to the various circuit training stations. These groups rotate on two minute intervals at the sound of the gymnasium scoreboard buzzer. Groups also alternate from basketball to weight training stations on a day to day basis in order to keep the class enthusiastic.

The basketball unit is developed to introduce the basic skills of basketball to the middle school student. The various stations include such skills as shooting, ball handling, dribbling, jumping, and passing. (See Appendix A for basketball stations) At the end of the basketball unit, a skills and written test are given. It is difficult to schedule games during the physical education classes, but this learning experience is offered through the before and after school intramural programs.

The weight training unit, much like the basketball unit, is designed to introduce proper weight training techniques to the middle school student. The major emphasis of this unit is the development of proper techniques in weight training. The weight training stations are designed to develop different muscle groups of the body. (See Appendix B) At the end of this unit, a written test is given.

The Basketball Weight Training Unit is a favorite of the students at Garrett. This unit provides the students with a variety of experiences on a day to day basis, as well as providing the physical educator with a method of utilizing time, space, and equipment.

APPENDIX A

Basketball Stations

STATION	DRILL	EQUIPMENT
1. Lay ups (Right handed)	Two Line Lay Up Drill	1-3 Balls
2. Wall Pass	Two Line Slide Step Drill	1 Ball
3. Stationary Dribble	Individual Dribble Skills Behind Back, Between Legs, Etc.	1-3 Balls
4. Foul Shots	Group Rotation Foul Shot Drill	1-2 Balls
5. Balance Beam Jump	Continuous Two Minute Jumping	Small Beam
6. Slide Jump Shot	Two Line Jump Shooting	1-2 Balls
7. Ball Handling	Individual Ball Handling (No Dribbling)	3-6 Balls
8. Rebounder	Two Line Jump & Reach on Rebounders	2 Balls
9. Lay Ups (Left Handed)	Two Line Lay Up Drill	1-3 Balls
10. Zig-Zag Dribble	Student Dribble Around Chairs and/or Students	1 Ball
11. Wall Shot	Students Shoot Ball At Height of 20 Feet	3-6 Balls
12. Rope Jumping	Variety of Jumps Crossing Double Jumps, etc.	3-6 Ropes
13. Bounce Pass	Circle and Partner Bounce Passing	1-3 Balls
14. Front Jump Shot	Two Line Jump Shooting	1-2 Balls

APPENDIX B
Weight Training Stations

STATION	REPETIONS
1. Dips*	8
2. Leg Presses*	8
3. Bench Press*	8
4. Military Press*	8
5. Wrist Rolls*	10 with each hand
6. Hand Gripper*	10 with each hand
7. Sit ups*	15
8. Curls**	8
9. Dumbbell Lateral Raises**	8
10. Shoulder Shrugs**	8
11. Stretching	Various stretching working on different groups
12. Pull ups	5
13. Medicine Ball Pass	Continuous for 2 minutes
14. Peg Boards	---

*Universal Weight Machine
**Free Weights

DEMONSTRATION: FOURTH GRADE CHILDREN FROM JOSEPH T. WALKER SCHOOL, MARIETTA
Rick Kobel, Director

PART I Brief Introduction
PART II STUDENT DEMONSTRATION

FITNESS ACTIVITIES OF THE HAP PROJECT (4-7)
Jo Jackson, Dresden Elementary School, DeKalb County Schools

Health Activities Project

HAP is the Health Activities Project developed by Lawrence Hall of Science. HAP is an activity oriented Health program. Through HAP, students become aware of the control they have over their own health and safety. Students become involved in learning about their health. They count and record respiration rates; take strength test; perform exercises; measure lung volume; monitor pulse rates; time and compare reactions; test physical skills; and etc.

Through HAP, students learn: How the body works and changes; how the body can be controlled to increase performance, improve skills, develop strength; how one can make decisions preventative aspects of health.

Balance

Tug of war is used to show that stability in movement achieves balance. In establishing the principles involved in balancing, the students will balance on one foot. How long can you balance with your eyes opened and closed. Balance with either your right hand and right foot on the floor, or your left foot and left hand on the floor. Record your findings. Walk the length of a six foot rope with eyes opened, eyes shut. How far did you walk on the rope?

Balance Boards: This helps students find out how various body positions affect the length of time they can balance on an unstable surface. In maintaining your balance, different foot positions provide different compromises between stability of your base support and your ability to compensate quickly. Working on the balance board answer these questions and record the balance time: Do you balance better with feet together or apart? Do you balance better with arms free or folded? Do you balance better with eyes fixed or moving? (It is the best to have three trials on each time).

Balance Fatigue: Balance on one foot and record how long you balanced before you exercise. Use the following exercise and record the time for balancing on one foot after exercise.

Side step to the right and left over outside line for one minute.

Questions For Thought: Did you balance better or worse after exercise? Did the exercise have the same affect on everyone's balancing ability? Why might that be? (Different fitness levels).

Heart

In exploring the heart beat, we are interested in how the heart works and how it is affected by exercise and weight. The stethoscope is used to discover things about heart beat. The pulse rate is used to discover the recovery time after exercise and the burden of extra weight.

Exercise: 1. Use the stethoscope to detect sounds not easily heard by the unaided ear. Take turns with your partner. Use the stethoscope to listen for sounds in different places around the room. (Record places where you listened for sounds. What did you hear?) 2. Find the spot where you hear the strongest heartbeat. Find your partner's heartbeat. Describe what you hear.
3. Use the stethoscope to count your partner's heartbeats for 15 seconds while you are standing, sitting, and lying down. YOU MUST WAIT ONE FULL MINUTE IN EACH POSITION BEFORE YOUR PARTNER COUNTS YOUR HEARTBEATS.

Record the information your partner gives you for your own heartbeat rate in the following chart:

POSITION	Number of beats in 15 sec.	Number of beats/minute
Standing		x4
Sitting		x4
Lying Down		x4
Jogging		x4

4. You can feel blood pushing through your body. Each push of the blood is called a pulse beat. Count the number of pulses you feel in the 15 seconds. Count the pulse rate three different times, record each, and find the average.
5. My resting pulse rate is : _____
My pulse rate after exercise without extra weight is: _____
My pulse rate after exercise with extra weight is: _____
6. Pulse Recovery: Jump for one minute. Stop. Sit. Count your pulse for 15 seconds. Record the count. Find your pulse again. Listen for your teacher to say Count. Count your pulse for 15 seconds. Record that count. Etc.

Lungs

Using the technique introduced in this activity, students find their normal, maximum lung volume. Oxygen enters the blood stream through the lungs and is distributed by the blood to all the cells in the body. Cells use oxygen to convert food into the energy required to support life. Cells also must dispose of carbon dioxide, which is produced as the cells use oxygen to convert food into energy. The blood carries carbon dioxide to the lungs where each exhalation transfers it out of the body. The maximum amount of air that the lungs can hold is directly related to the effectiveness and survival of the body's cells.

Demonstrate the use of the Lung-Volume Bag. Have each student work with a partner. Each pair gets 1 bag, 1 plastic mouth holder, and 2 mouthpieces. The partners take turns blowing and measuring. The measurer grasps the bag as soon as the blower has finished expelling air into it, wraps the bag around the fist until the bag is stiff, and then reads from the scale the volume in the inflated bag. The lung volume should be measured three times with the highest and lowest volumes crossed out. The maximum amount of air that the lungs can take in and breathe out is known as vital capacity. Vital capacities of different individuals vary, especially between trained athletes and people who don't exercise.

Exercise for one minute. Record the lung volume after exercising. How does it compare with your first lung volume? Does running change your lung volume? Measure your lung volume before and immediately after running. Does your body position change your lung volume? Compare measurements made while standing, sitting with your chin touching your chest, and lying face down.

STEPPIN' OUT - AFTER SCHOOL DRAMA IDEAS (4-7)

Lorraine Molock Beal, Pleasantdale Elementary School, DeKalb County Schools

I. To acquaint the students with the basic forms of dance and movement along with emphasis in drama.

II. After being taught several basic techniques and skills the students will be able to display these skills in the form of a performance and demonstration

III. Procedure: How To Begin Your Program
   1. Announce or send out notices to students telling them to stop by your room to sign up for dance and drama if they are interested.
   2. Find a convenient day for you and your students to meet.
   3. On this day find out how much your students know about dance. Show them movements and have them duplicate them. This way you can determine where to begin your instruction and in which division to place them. (Beginners in one group, advanced in another).
   4. Begin your program as a class. Teach them certain techniques each week, gradually teach them a dance using these techniques.
   5. By January your groups should be ready to put on a demonstration showing the parents what they have learned.
   6. Give a spring recital in May using all the groups. Parents should understand in the beginning that they will provide one costume for this event.

IV. Some Techniques Taught:
   1. Five basic ballet positions
   2. Basic turns
   3. Skips, hops, walks, gallop and leap
   4. Lunge positions
   5. Jazz routines
   6. Speaking with quality

V. Materials
1. Record player
2. Records (ballet, jaz·)
3. Leotards, tights, ballet slippers
4. Costumes (provided by parents)

VI. Things to be aware of:
Many times when you have children dancing or acting in school activities, and they are divided into groups, there is a lot of rivalry between the students. To avoid this; 1) teach each group dances they can relate to, 2) make each group feel as important as the other 3) include all groups in demonstrations and programs.

When preparing for the spring program where speaking parts are required:
1. Give all children a chance to try out for parts.
2. Have an unbiased panel or judges to choose students for parts.

VII. The Presentation:
This presentation will acquaint the audience with the way instruction may take place in your dance and drama program.
1. Warm-up exercises
2. Movements across the floor
3. Dance demonstration
4. Short drama presentation from last year's play, "Cinderella."

OTHER PRESENTATIONS TO BE GIVEN FRIDAY

Movement Education - The Basics (K-3) - Ms. Nettie Wilson, Fulton County Schools

Middle School Physical Education Position Paper - Michael Tenoschok, Pine Mountain Middle School, Cobb County Schools

Legislative Involvement: A Legislator's Point of View - Joe Frank Harris, Chairman of Appropriations, Georgia House of Representatives, Cartersville.

Legislative Public Relations - Glenn Newsome, Georgia Education Association Lobbyist; Presider: I. David Harris, Kennesaw College ; GAHPER Public Affairs Legislative Chairman.

Movement Education: Step Beyond the Basics (K-7) - Nettie S. Wilson, Mount Olive Elementary School, Fulton County Schools.

"Do Drug Messages" to Youth (4-8) - Thomas J. Gleaton Jr., PRIDE, Georgia State University

Self-Assurance Through Self-Defense (4-8) - Michael Tenoschok, Pine Mountain Middle School, Cobb County Schools

Outdoor Education Program Ideas (4-7) - Sandra Kitchens, Vice Principal, Rockbridge Elementary School, DeKalb County Schools.

60 Kids + 1 Teacher - 59 Playground Balls =?? (K-8) - Marie R. Mullan, University of Georgia, Athens.

Motivating the Un-motivated Child: A Rap Session (1-6) - Lee Allsbrook, Middle Tennessee State University, Murfreesboro.